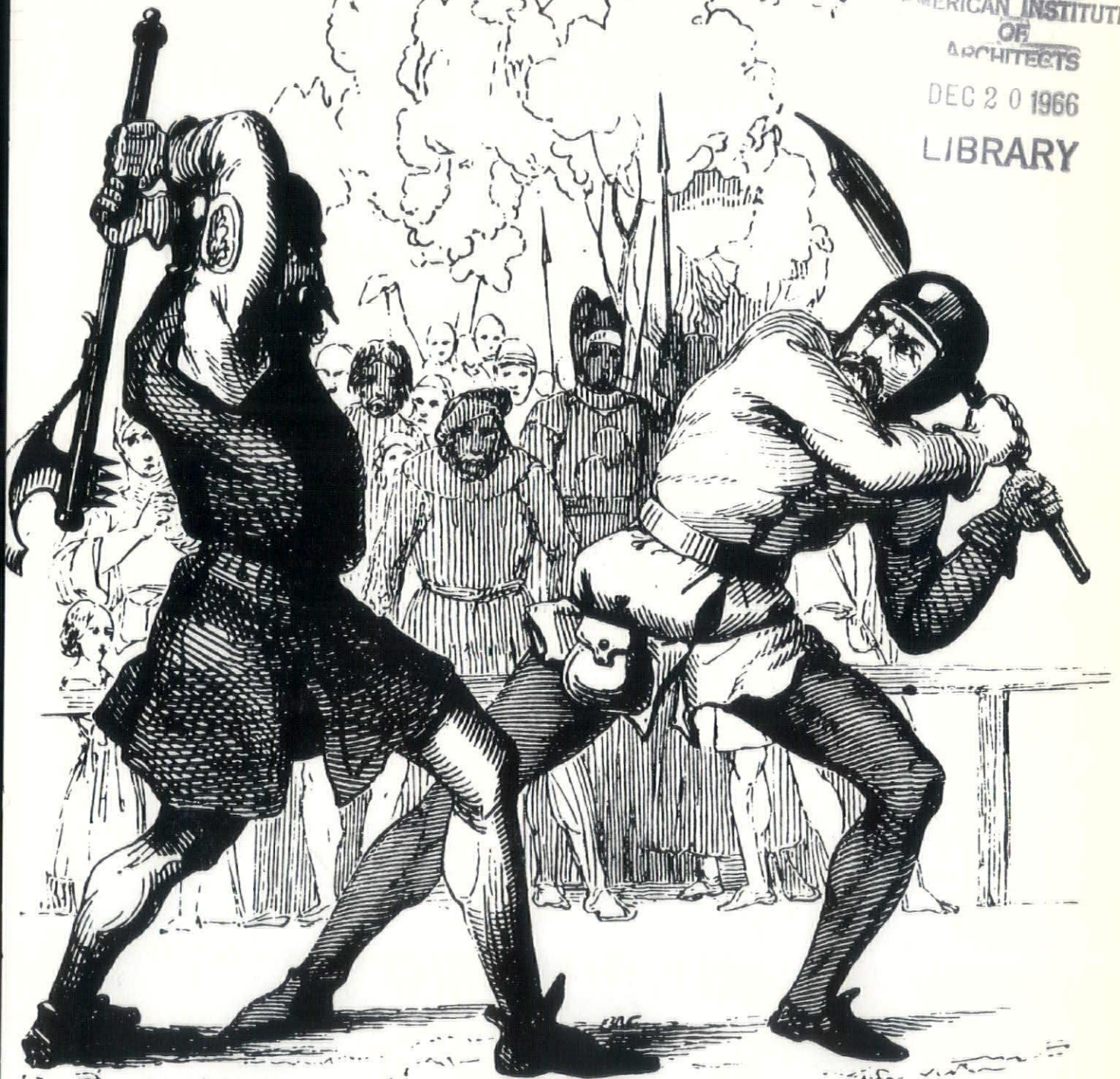


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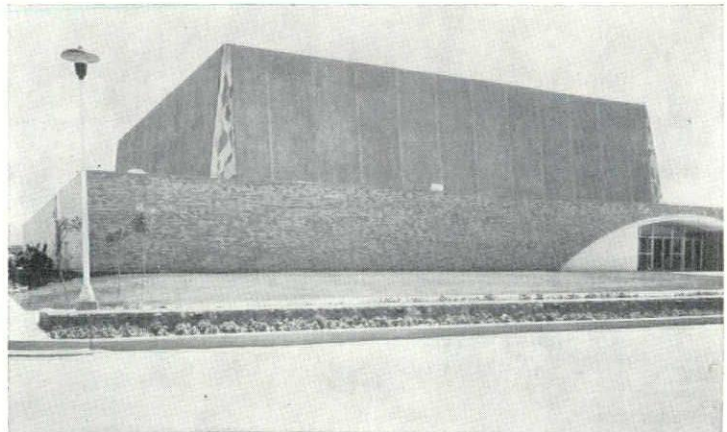
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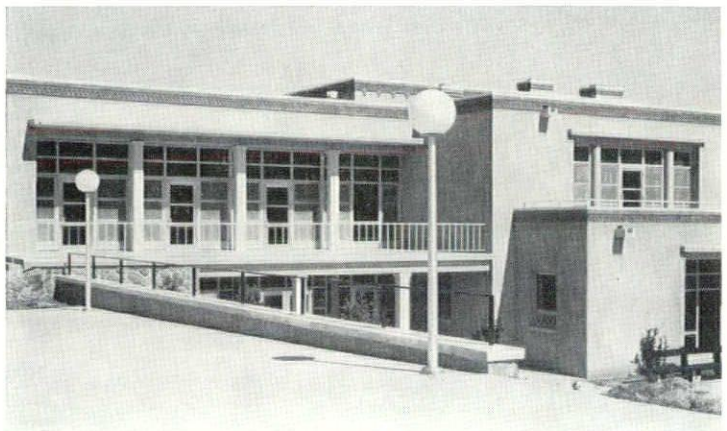
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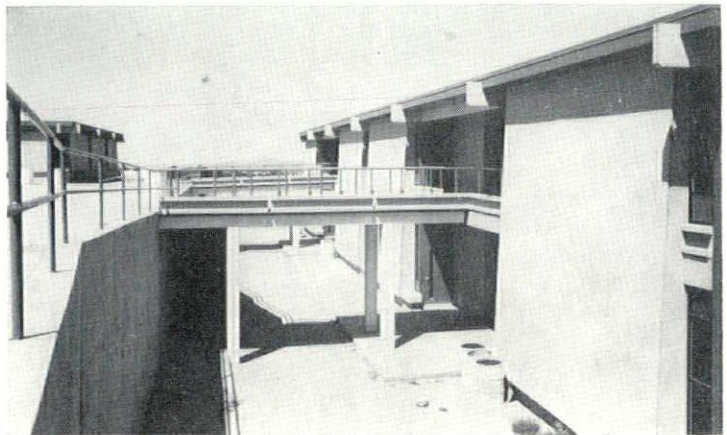
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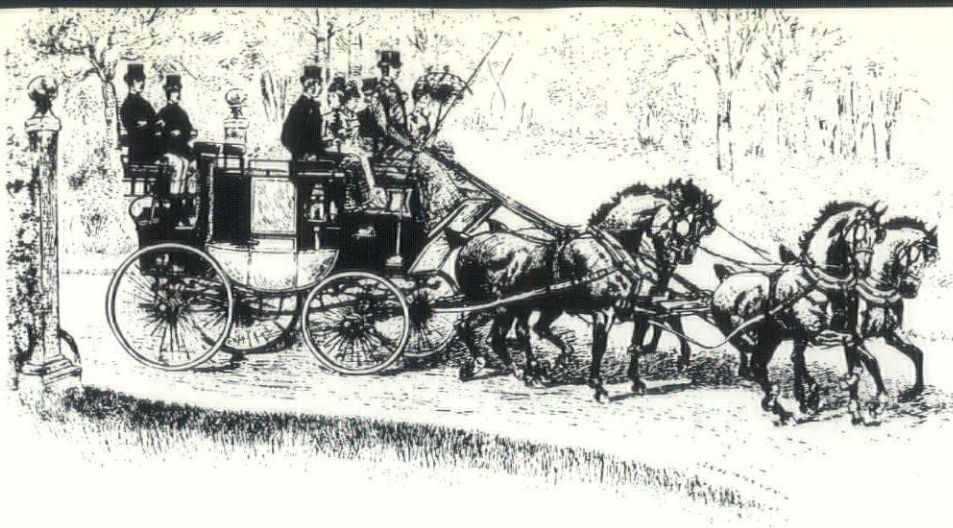
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The cast of speakers 7

Regionalism and the Mountain West  
—J. B. Jackson 9

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Panel #1 15

Panel #2 23

*(Cover—The AIA and AID meet in friendly discussion to solve mutual problems)*

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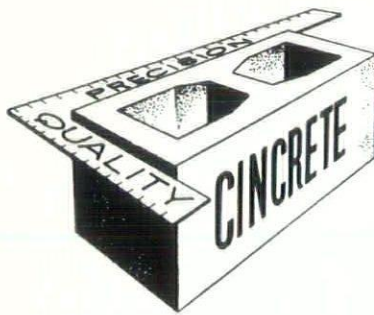
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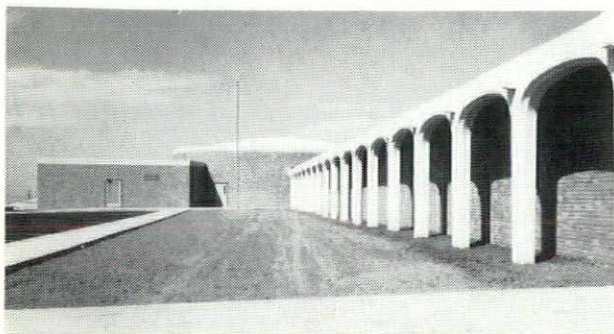
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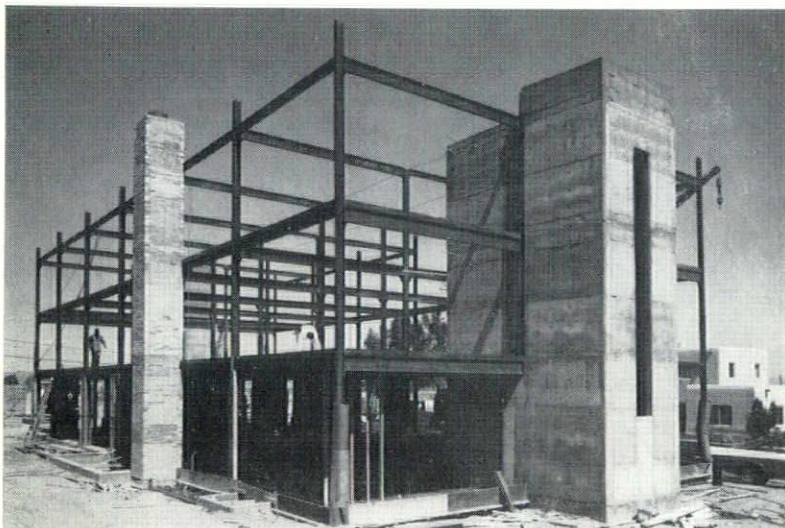


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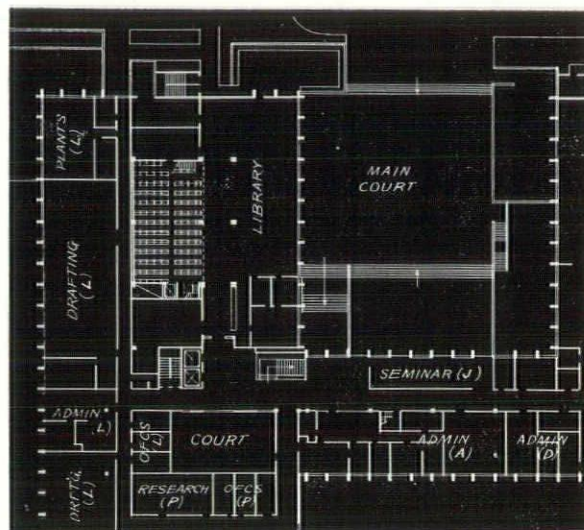
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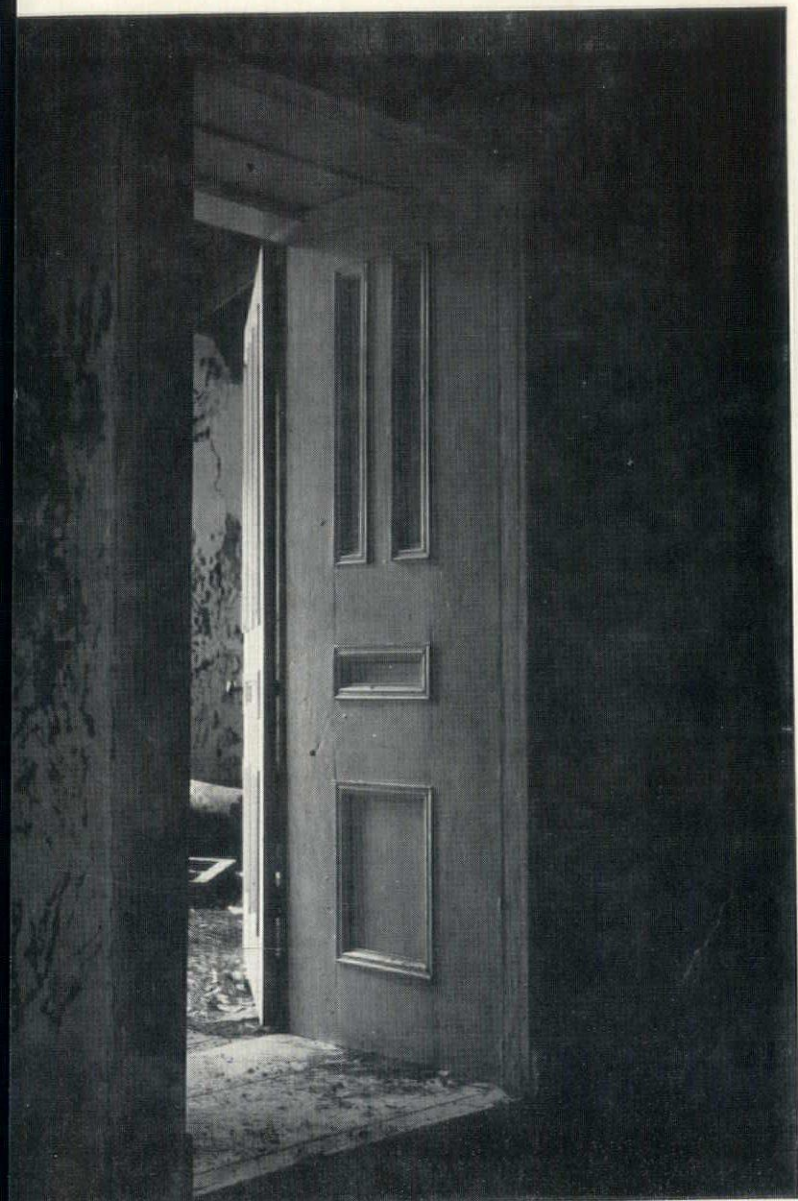
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*A doorway at Chacon, New Mexico.*

*A photograph by George C. Pearl, A.I.A.*

*The winner of the NMA Photography*

*Prize for 1966 in the black and white class.*

*The prize winning color photograph was*

*taken by Clarence E. Bennett of*

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This current issue, and the forthcoming January-February issue of NMA, will form the record of the 1966 regional conference, *Design For People*. The conference was a notable first. It was the first meeting of the American Institute of Architects and the American Institute of Interior Designers on a regional level in the history of the two organizations. It is to be hoped that it will pave the way for a continuous dialogue between AIA and AID.

The New Mexico Society of Architects, the Santa Fe Chapter, AIA and the New Mexico Chapter, AID would like to express their thanks to the Resources Council for its contribution towards the expenses incurred at the Friday evening cocktail party. And further, they would express their gratitude to the United States Rubber Company, and its representatives, Mr. Jack Hocking and Miss Myla Shisler, for the sponsorship of the pre-banquet cocktail party on Saturday evening.

The results of the awards programs and Panel No. 3 will be recorded in the January-February NMA.

## **The Cast of Speakers:**

J. B. Jackson, Santa Fe, N. M., Editor/Publisher of *Landscape Magazine*.

James Merrick Smith, FAID, Coral Gables, Fla., President, AID.

Andrew F. Euston, Jr., AIA, Washington, D. C., AIA Headquarters Staff.

George Rockrise, FAIA, San Francisco, Calif., Advisor on Design to the Department of Housing and Urban Development.

William Raiser, AID, New York, N. Y., Vice-President of Raymond Loewy-William Snaith, Inc.

Peter Blake, AIA, New York, N. Y., Editor, *Architectural Forum*.

Grady Clay, Louisville, Ky., Consultant to Urban Journalism Center, Northwestern University, and Editor, *Landscape Architecture Quarterly*.

James Hunter, FAIA, Boulder, Colo., Regional Director, AIA.

John MacGregor, Santa Fe, N. M., *Santa Fe New Mexican*.

Jason Moore, AIA, Albuquerque, N. M., Partner in Flatow, Moore, Bryan and Fairburn, Architects.

Thomas R. Vreeland, Jr., AIA, Albuquerque, N.M., Chairman of the Department of Architecture, University of New Mexico.

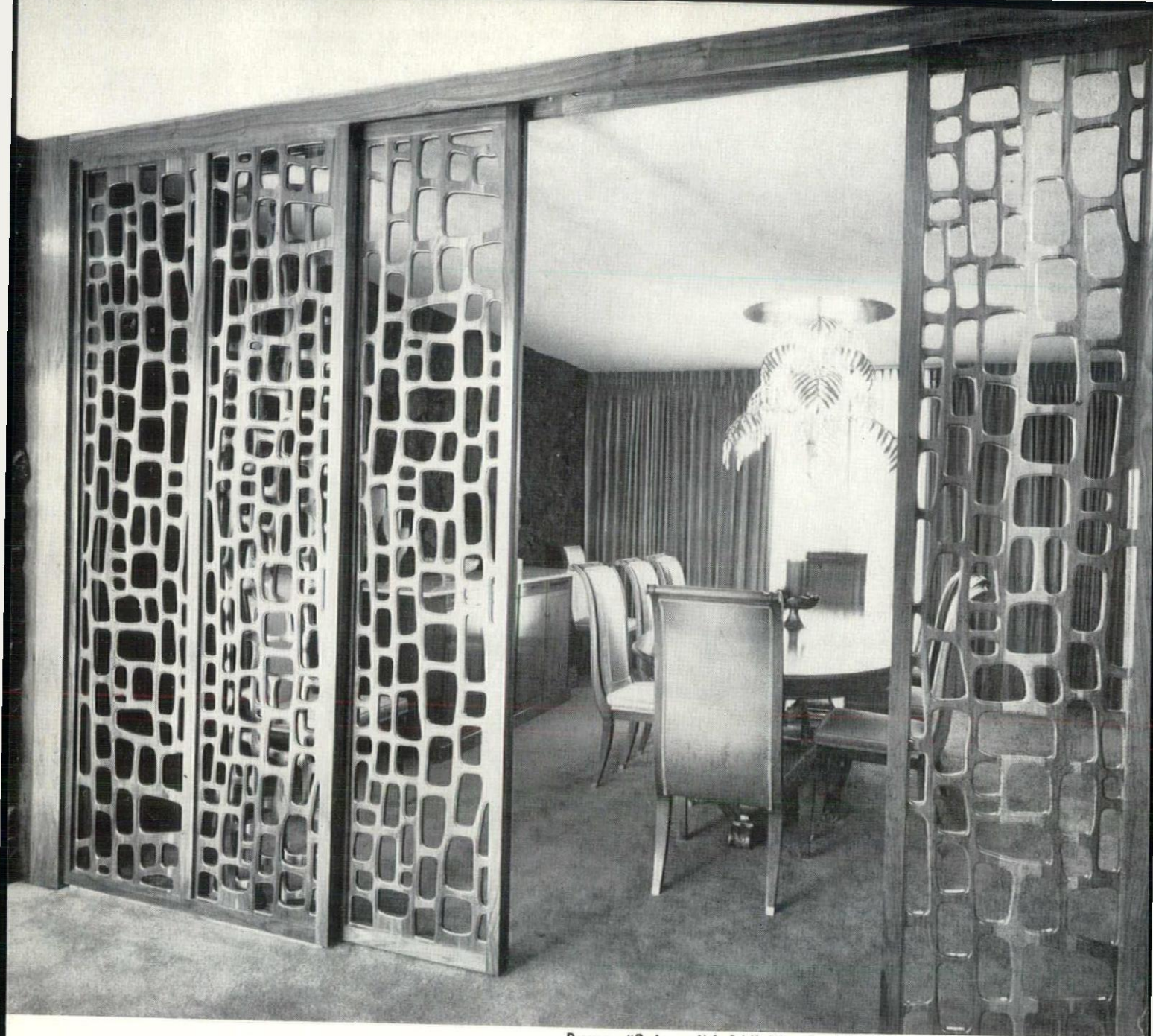
Emily Malino, AID, New York, N. Y., Consultant to Chemstrand Co.

Walton E. Brown, Los Angeles, Calif., Vice-President and Advertising Director, *Designers West* magazine.

Dan Kressler, New York, N. Y., Supervisor, Contract Carpet Merchandising, Chemstrand Company.

Harold Spitznagel, FAIA, Sioux Falls, S. D., Vice-President AIA.





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## Regionalism and the Mountain West

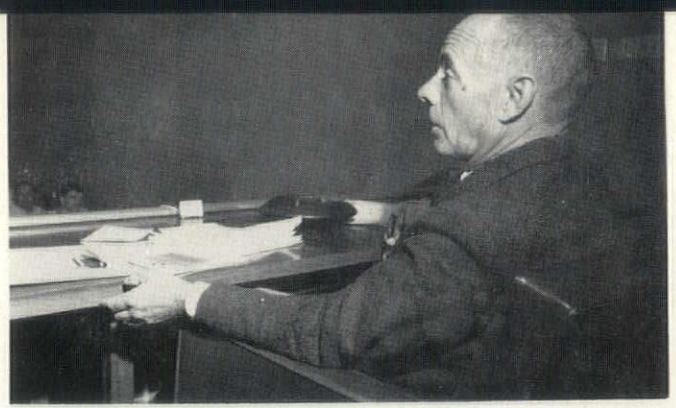
—J. B. Jackson

While you are in Santa Fe I hope you will have time to see some of the houses of which we are especially proud. Sometimes they are not as old as you might think, but their age is not important. They are all designed and built in a tradition dating back many generations. Often the newer they are the more feeling they show for the past.

In the course of your trip into the mountains you will also see the more rural versions of these houses and note that few of them are without some modern feature: a tin roof, a picture window, an attached garage. Although this is a source of grief to many purists, to me it is a sign that the style has vitality and flexibility. What defines a style is who builds and what he builds for. Here in New Mexico we are in a somewhat unique position in so far as people can build their own houses without benefit of architects or contractors. A young Spanish-American and his wife can slowly build themselves a house after work hours and on weekends. They usually build it on a piece of land which his father gives them. Sometimes the new house is little more than an addition to the parents' home. This is how many of our compounds and long, rambling houses were built: like a game of dominos.

Many observers see an end to this local style because of a rising standard of living here in New Mexico. People now want electricity and plumbing, and a working man no longer has time to make his own adobes as he once did. Now he buys cement blocks. All this is likely to involve him with banks and finance companies, or even drive him to buy a tract house. But this whole procedure is premised on a relationship with the family of which the Anglo-American has no knowledge. Usually the family comes to the rescue. There is a brother or a cousin who is an electrician or a plumber. So the house gets built in a corner of the family yard at a pretty low cost. It may not be very well built, but it is still self-built so that in the course of time these houses do assume a local quality which blends with the old. Twenty years from now we shall probably look upon it as a typical Spanish-American house. And by that time it will probably have a small addition, where the married son and his wife live. It will share the clean swept front yard with the houses of the grandfather and uncles. The whole place will have something about it that makes it belong in New Mexico, and nowhere else.

So if you haven't time to see these houses on this trip you can probably see a newer version at a later date. As long as the Spanish-American family sticks together the Spanish-American house will persist, no matter whether it is made of adobes or not. In fact I would very much like to see what this tradition will do with the so-called mobile home or trailer. I am sure it would not arrange the units in monotonous rows, or isolate them.



So I think the value of our local architecture is not only its picturesqueness, but its flexibility, its simplicity; almost anyone can build a house for himself. I am not sure that this is a strictly local tradition; I am not sure that it is not a tradition stretching in one form or another all over the Mountain West. The longer you live in New Mexico the more you realize that we have a great deal in common with the states which surround us. Many of us out here are fugitives from the East; we like to think that we are in a totally unique part of the world. But in time we find this is not entirely true. Santa Fe may be different; it likes to think so, and in many ways it is. But New Mexico as a state is much more like Colorado or Wyoming or Utah than it is like Mexico. We share certain problems and points of view, and I think the more we discuss the things we have in common the more prospect there is of developing a regional feeling for design — I won't say a regional design, for I think that is something of the past. But I do think there is a Mountain States attitude toward the environment which in the course of gatherings such as this can be formulated and which can become something fruitful.

Let me give you a few of my reasons for thinking that we can have a regional attitude or approach. In the first place we all have more space than we know what to do with. We listen respectfully to Easterners who tell us about the population squeeze and the lack of room for expansion and the need to control urban sprawl and protect the open countryside. But when we go ten miles from where we live we find ourselves in the midst of complete solitude, miles and miles of it. The most serious problem an environmental designer has here in the Mountain West is how to deal with *too much space*.

In the second place we not only have a very small population, we have few cities and towns. If we except Denver, the cities we have are small by Eastern standards. In New Mexico we look on Albuquerque as a vast metropolis. Actually it is about the size of Worcester, Massachusetts. Our small towns are not in a very prosperous condition. They were built to serve some particular industry, very often, and when that industry moves away they have trouble keeping alive. We live on isolated farms and ranches, in small villages, in the few cities. To repeat, we have a *different set of urban problems* than the East.

A third trait we share in the Mountain States is that we are not rich. We have immense natural re-



sources but for the most part they are exploited by outside capital; we have very few industries. Even our resources of recreation facilities has to be organized for a national rather than a regional public. *So we have become a hospitable part of America:* we welcome outside money, outside tourists, and outside skills, because we need them.

Finally I think we all share a recognition of the importance of our environment. We are by no means all of us nature lovers; indeed we are often brutal in our treatment of the landscape. But for many reasons we are very much aware of weather, of water, of mountains and plains; *we are very much aware of the space which surrounds us* and sometimes threatens us. Compared to the rest of the country, this gives us subconsciously a different point of view toward the world we live in.

How do these characteristics affect our way of planning the environment, how do they shape our Western type of design? First of all, consider the terrific amount of space that we have. It makes for very expensive social, educational, and community services. When you consider that this is a poor area, it makes the space problem almost a nightmare, yet it has to be coped with. We have to think of how we can help people get together, how to assist them to make a living from their surroundings, how we can help them make what is often a simple and lonely existence worthwhile. One of the things about life in New Mexico, however much a never-never-land it may seem to outsiders, is that it makes you aware of poverty and remoteness; you see how important a part both of them play in our Western landscape. No doubt it would be much more efficient if all the small ranches and farms were consolidated, if all the small rural schools and churches and villages could somehow be made to come together in larger units. But they are with us, and we have to think about them: the Indian reservation, the Mormon settlement, the group of irrigation farmers, the mining community — way out at the end of nowhere. Our scattered landscape makes us plan and build in our own way. It is very expensive to bus children to school 50 miles or more; it is very expensive to provide even the basic community services to a population which is spread out so thin. But we have to do it, and we are doing it.

What the Western architect designs in the way of clinics and schools and churches and community centers and small company towns will probably never hit the pages of the glossy professional magazines, but it is valuable and important work. It is based on a knowledge of small and poor communities, on a technical knowledge of what and how to build for special conditions. When I was in Western Canada this last Spring, I saw the same kind of work being done. Prosperous and successful architects were doing research on climate and materials and social needs in order to design buildings for the pioneer Northwestern and Eskimo communities. One of the prizes given an architectural student was for the design of an efficient headquarters for a large cattle ranch.

When architects concern themselves with these grass-roots problems they become responsible members of the community; and in time they develop a regional approach.

When a population is scattered thin it develops its own kind of centers. This is something the environmental designer in the Mountain West ought to think about. What we have in our region is a great number of what we might call first echelon service centers: combination filling station, general store, post office, cafe on the side of the highway, miles from the nearest town. They are extremely important. I don't know whether they can be made even more important by being given some sort of a social role — a place for the visiting nurse or the welfare agent, but I do know they are being threatened by our new highways. The Interstate Highway System despises these small places and destroys them without ceremony. The result is that a great many ranchers and miners and Indians are suddenly deprived of any kind of local center. Communities, even small communities, are too rare in the Mountain West to be treated this way. They deserve protection, just as much as our scenic beauty deserves protection.

We have to remember that in our region roads play a very different role from what they do in the more crowded East. We have fewer of them, for one thing. With us roads are the logical places for people to get together; they are part of a kind of extended community. We can't afford to think of them exclusively in terms of scenery. We have to try to humanize them as well as try to beautify them. Highway engineers must not be allowed to destroy communities. We do not know enough about what bypasses do; but it stands to reason that anything as big and dynamic as a highway is going to have a drastic effect on any town or village it comes in contact with — either by bypassing it or cutting it in two.

I am not a spokesman for the outdoor advertising industry, but I want to say that billboards in the West are not as dangerous as billboards in the East, or in any metropolitan or suburban landscape. Sometimes out here they can be very welcome. We all know what it is to drive twenty or thirty or forty miles over an almost empty road straight across almost empty country and then to come to a scattering of local billboards. To me they are always a welcome sight. I wish there were some in parts of eastern Colorado and Wyoming; I wish there were some in southern Arizona. They may be ugly, but they are signs of humanity. They convey information of a sort and they try to communicate with us. A human atmosphere is temporarily reestablished, and our spirits rise. I hope the campaign to restrict billboards is successful, but let's not forget to provide some kind of information about the town we are coming to. We must keep in mind that in the West we are dealing with a different kind of landscape and that there are certain kinds of landscapes that need to be humanized.

I mentioned that here in the Mountain West we did not have the Eastern or European tradition of the



city. We are changing so fast that it would be foolish to say what our Western cities are. They are places for making a living, of course, and places where some services are better. But I am not sure that we are right in repeating what Easterners say about urban sprawl. The kind of residential development we are building may look very monotonous, but it seems to satisfy our needs. We like to have home and leisure quite separate from work. Our leisure interests out here are informal. The cultural advantages of the city mean very little to us; we prefer the kind of recreation which for lack of space has moved out into the fringe areas — drive-in movies, races, shopping centers, sports events. No doubt this is hard on the downtown area, but before we seriously try to reverse the trend we ought to ask ourselves if downtown is always worth reviving? And besides, is it for the environmental designer to reform our habits? So again I think it is for us in the West to look into the question of urban design and see how much people object to urban sprawl.

In the mountain states we depend a great deal on people from the outside. To most Chambers of Commerce this means tourism. I myself think the tourist business can easily get out of control, not that I find the tourist objectionable. It brings very little money to the rank and file; it brings it to those large corporations — usually from out of state — who own the motels and hotels and highway businesses. We try so hard to please tourists that we run the risk of neglecting our own neighbors. What we should encourage instead of tourists are retired people, small businesses, skilled workers and professional people. These can make a great contribution to our society. We can't offer them the prospect of becoming millionaires, but we can offer them the kind of freedom they can no longer enjoy in the East: the freedom to have their own house and piece of land, the freedom to belong to a small community, the freedom to travel a wide landscape, and the freedom to play an active role in the shaping of the environment.

This means that we will have to preserve the qualities of our landscape. But it also means that our landscape must be made more and more available. It is wrong to have great portions of our landscape kept out of reach of legitimate public enjoyment, just as it is wrong for recreation facilities to be reserved for those who have money and leisure. Even in the West we are too much confined to the highways and to a few public recreation areas. There should be many more.

Planning and building for people means planning and building simply and modestly, with everyday needs in mind. It means making it possible for people to do much building and planning themselves. This has always been a Western characteristic. If we want it to, it can grow into a distinctly Western approach to environmental design. We must learn to think in terms of local tastes and needs. The more we think about them the more we will see that we share many problems; we can also share the solutions if we get together often enough.

—J. B. Jackson



## James Merrick Smith, FAID addresses the Thursday luncheon

Last week, in going over some notes sent to me several years ago by the late Edwin T. Reeder, an architect of considerable distinction, I found these paragraphs:

"In trying to analyze the small amount that I know of our living today, as contrasted with the living of our ancestors, be it 100, 200, or a thousand years ago, it seems to me that the ultimate objective of all designers has been to reward living through proper design."

In the first century after Christ, Marcus Vitruvius Pollio, architect for the Roman Emperor Augustus, wrote this: "Acquaint yourself with all knowledge . . . be ingenious and docile of instruction, for neither ingenuity without education or education without ingenuity can render a man a complete artist. He ought to have knowledge of letters, be expert in drawing, learned in geometry, not ignorant of optics, instructed in mathematics, well read in history, to have intelligently attended to philosophy, to have a knowledge of music, be not a stranger to physics, understanding of law, and be conversant in astronomy and the aspects of the heavens."

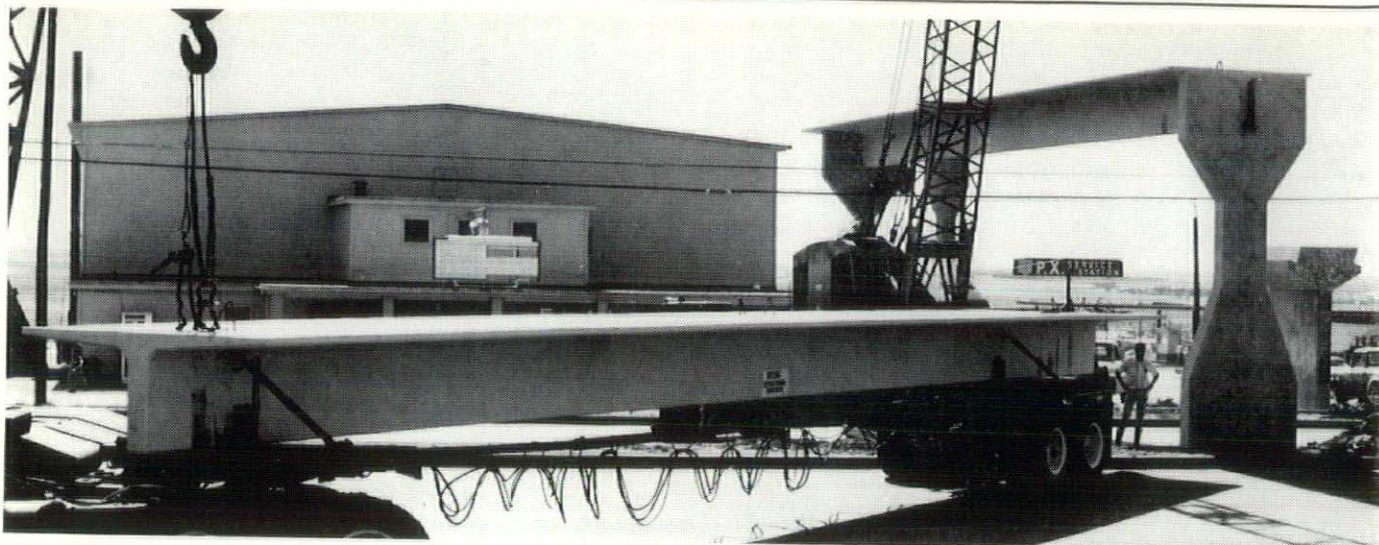
The ten volume treatise of Vitruvius on architecture probably applies equally to the designer in any field that has as its ultimate objective the eventual comfort and convenience of humanity.

As Vitruvius pointed out to the architect of his day, his knowledge must be all-encompassing. It is equally true now that the design of decorative objects, functional objects — including categories of industrial and furniture design, rugs, carpets, screens, and lighting — as they apply to our modes of living, should also be considered from the point of view of every other item that effects the human being who hopes to find pleasures in the eventual use of the design. Ethically, a knowledge of everything involved in design is a mandate of the designer. It is his particular and endless responsibility.

In all fields of design, we should accommodate ourselves to the physical and the psychological; and our activities should have direct relationship to total values, to environment, to work, and to relaxation. Our processes should involve visual realization to use, material, content, engineering, science, and the arts; for total design is all-encompassing.

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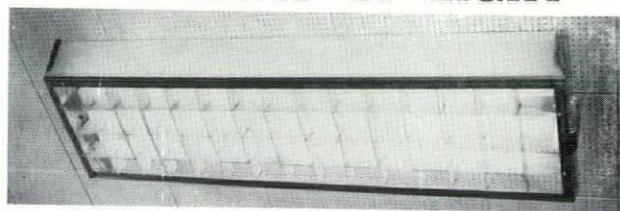
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language. It is the only force that moves all people of all backgrounds in the same direction. Art truly expresses the freedom of the world, and meets its ultimate expression in those free countries throughout the world. It is today, and has been in the past, that "still, small voice crying in the wilderness," which is the total expression of the human objection to physical and mental restriction at any time and in any place; and it is an objection which is universally recognized.

With the revolutions in communication and travel, needs of the peoples of the world have evolved new translations of the philosophy of living; and, as always, with the advent of a major era in design thinking to accommodate these translations, we watch old techniques give birth to new techniques, old ideas to new, in a reconsideration of the new in relationship to the old, of asymmetry contrasted to symmetry, of translucent compared to opaque, of void contrasted to solid; and always with nature as an item of infinite stimulus.

In the age of "happenings," it is easy to imagine a television projection that goes something like this: The setting — an imaginative kitchen. The commentator — an elaborately bewigged lady who capitalizes on everyone's interest in cookery. The monologue — "First of all, place a large, high-speed electric fan on the counter opposite your frost-free ice-maker refrigerator-freezer. If you don't have one, use your dishwasher or move in the dining room table; but, at any rate, have the turbo-fan opposite it. Now take two dozen eggs, arrange them neatly in a basket. My, aren't they pretty? Now! Throw the eggs at the electric fan. Isn't it wonderful the way they splatter, and look at the lovely design it makes all over the refrigerator. Now, let's wipe it off and begin all over again."

Sometimes, it seems that too much of what we do today might be the egg-yolk approach. Anything goes — or too often doesn't! We live with the oft-repeated theme which exploits creativity as being metaphysical, biochemical, psychiatric, and esoteric. Design is involved with creation, procreation, nuclear fission, electronics. Designs are hanging in space, or standing as expressions of tremendous volume and terrific depth. They are either relaxed, compressed, or in tension. They are abstract or rigidly modular. This, then, illustrates our need for ever increasing attention to the curricula being taught in our design schools today. Let us make sure that we turn out new people to follow us filled with imagination and freedom of expression, but tempered with taste and sense and logic.

Continuity, after all, has served well in some rather great examples. Consider the Piazza de San Marco in Venice, begun with the great church in 880, and with buildings added to it until the last one in 1810 by order of Napoleon the 1st. Nearly a thousand years of the work of Giovanni, Titian, Palladio, Tintoretto, Tiepolo, and so many others. The Piazza is not a result of one plan. It is the end result of planning; and results in the combined, conscientious ef-

forts of many men sensitive to the entire problem or series of problems to be encompassed.

Creative ability is part of everyone's birthright in varying degrees, and it is a wise person who knows his own limitations in the use of this precious gift. Obviously, a good design cannot encompass a limited life span any more than it can encompass a limited time period for its creation. Any such design must be the very best solution that can be worked for any problem, and must consider this problem over the period of time that the problem may exist, no matter to what length the designer's imagination is called upon to go in achieving his final effect.

Therefore, we can define continuity of design as a continuous or connected whole, uninterrupted in time. It means that we all assume a relative position in the scheme of this record of human endeavor; and it also means that we contribute our share to the pageant of humanity, and exert our efforts to influence the betterment of our environment, not merely for ourselves, but for the use of those who will come after.

We can accomplish much by the retention of our heritage. It should be treasured; it should be retained; it should be displayed so that we can all be enriched by a study of the background of our ancestry evidenced by the handiwork of our predecessors. We cannot logically divorce ourselves from the past or the future and work only in the present; but it is frequently difficult to know where to stop. Patrick Henry's homily "All that I know of the future, I have learned from the past" is enough to give us pause for personal analysis. If we disrespect the past, and are careless with the present, the future does not hold any great promise for any of us.

Most of us remember the entertaining book of several years ago by Glendon Swarthout, entitled "Where the Boys Are," a revealing study of today's youth. One section, some what freely translated, goes like this:

"The symbol of authority protecting us from ourselves is the bad news for kids today. We are undramatic! We have in many ways been rooked out of every generation's birthright, which is conflict, which is the essence of drama. The 20's had a reputation to build, the 30's an economic struggle, the 40's a world war. We have no damn contrast! We have pimples but no suffering, money but no wealth, silence but no depth, artists but no giants, delinquency but no evil, television but no insight, sorrow but no tragedy, prizes but no rewards, chaos but no anarchy, philosophy but no plans. We have warmth, no passion; dacron, not sackcloth; happiness, not rapture; music, not song; security, not peace; anger, not rage. We have rebelliousness without mutiny; tolerance without love; death without sting; cinemascope without imagination, challenge without cause, laughs without comedy, vices without sin, individualism without identity. We substitute for innocence, naivete. We substitute beer for nectar, melody for rhythm. For cowardice, we substitute dread; for beauty, charm; for faith, religion; for despair, bore-



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—James Merrick Smith



—Andrew F. Euston, Jr.

Garrett Eckbo, FASLA  
William Raiser, AID  
John McHugh, AIA, moderator  
George Rockrise, FAIA  
Andrew F. Euston, Jr., AIA

## 1.

## Design For People



and experiences. If it were not so, the simple call of the Greek planner Doxiades, for human happiness, which is his very first principle of "Ekistics" or the science of human settlements, would otherwise be discarded as a platitude. How can something so obvious be taken so seriously? Perhaps it is because the urban environments of today are becoming predominantly unhappy experiences.

I have known and seen the world in much of its happiest spaces. As the son of a professor of architecture at Yale who taught a generation of designers, including Eero Saarinen and John Conron, I learned to dream of a happy environment which years later I understood as the influence of Macchu Picchu in ancient Peru. I have crude sketches somewhere of a stepped-back building with terraces that I drew as a boy, a dozen years before I was to recognize these delightful influences from Marcel Breuer, Corbu's work, his sketches, his books, and buildings each in turn expanded my feelings psychedelically. *Unité d'Habitation* (The Marseilles apartment building of Le Corbusier) I saw in brilliant sunlight during a storm, an incandescent flame igniting the natural space there that surges between the mountains and the sea. Through this particular structure at that moment, all of nature was made into urban space. Only lately my eyes have become familiar with and delighted by the 19th Century architectural environments.

I wish that our culture's values were equal to the task of securing ennobling and happy human experience. Then design would be viewed not as frosting on a cake. Since urban space for me is epitomized by the aromas of bakeries in the early morning streets of Marseilles, I will conclude in this homely way. The environment is like bread. It can be like our bread, an economic tool, void of goodness, unwholesome, misrepresented as a virtue while being the quintessence of hypocritical sham, worthless to human beings, except as a means for the exploitation of other human beings.

Or the environment can be like the loaf of Marseille bread, so fulfilling, so appropriate, so pleasing that you build rituals around it at the beginning of your day, at the center of your day, and at the close of your day to celebrate it.

As with the proverbial bread man cannot live on environment alone. That is hardly the point. The point is that we must be prepared to defend the feeling that *something* — good bread, good space, whatever, is worthy because the quality of our experiences surrounding it are good. This must begin to figure in our economic determinist society or else our people will continue to have less urban space, less urban health and less human happiness."

—Andrew F. Euston, Jr.

*Mr. Euston then showed a series of slides . . . "to portray what I think are the finest urban spaces that I know". He described piazzas, vistas and urban arrangements in Venice, Florence, Rome, and especially the Italian hill town of Todi.*

## People in Landscape Space

—Garrett Eckbo

We are talking as though there are four kinds of space for living — and of course there are. There are also many, many more than four kinds of space — many urban, many architectural, many interior, and many landscapes. And then again there is only one kind of space for living — the ocean of air which blankets the globe, on the bottom of which we live on land or sea. It all depends on how you look at it.

We began in the free open landscape of mother nature, living in caves and tree tops. Soon we learned to build shelters against the elements, to group them for mutual aid and protection, and to cultivate plants in orderly arrangements. These were the beginnings from which architecture, urbanism, landscape architecture, and interior design have evolved over some 10,000 years.

It is obvious that architecture is associated with buildings, urbanism with cities, and that interiors are within buildings. But it is no longer so obvious what we mean by landscape. The dictionary says it is "a portion of land which the eye can comprehend in a single view; a picture representing inland natural scenery."

Urban construction has spawned a vast family of structural forms other than buildings — streets, highways, freeways, autos, power poles, fire hydrants, signs and other street furniture, bridges, dams, garden plaza and park structures — paving, steps, walls, shelters, pools and fountains, special enclosures, playgrounds and play fields, sculpture, and so on. If we try to allocate these to architecture or to urbanism we are left with a dilemma — where does landscape begin? Is it only those areas left to, or developed with, relatively unprocessed elements from nature — plants, earth, rock, water? If so, at what scale? Are rose gardens and shopping center planters landscapes? Where is the boundary between urbanism and landscape in the modern sprawling metropolis?

It seems to me that we must begin by thinking of people as they live in the actual space of the world today. One of the principal facts of life is the continuity of experience of physical environment in both space and time. Wherever we are throughout our waking lives we are surrounded by a three-dimensional scene — indoor, outdoor, town, country, suburb, wilderness. We pass constantly between these various scenes, or we view one from another — outdoors from indoors, country scene from modern house, city from park. The continuity of their relationships, and of our visual or physical movement through them, is more real and more important than any arbitrary separation based on habitual attitudes or special points of view. The total physical environment, is one continuous landscape for living. It may then break down into areas based on the normal limits of vision and motion for certain people. These cannot be fixed boundaries because normal areas for other people will overlap them. The whole landscape is a mosaic of such vision and motion patterns. The most clearly



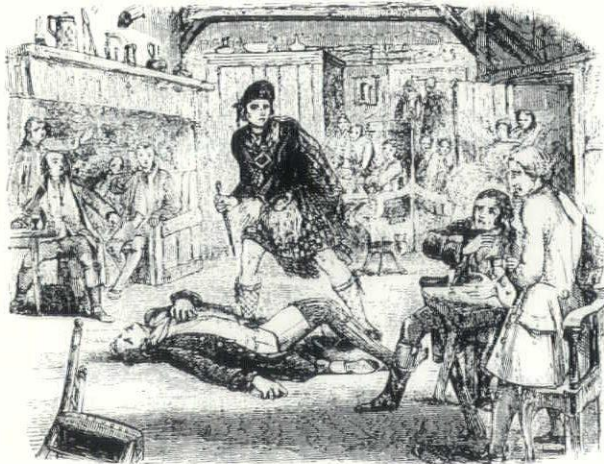
distinguishable units may then be continuous urban regions, including all areas accessible in about one hour's travel by all residents.

This definition does not mean that landscape is going to take over the other arts, or that there is going to be a jurisdictional battle between them. It establishes a broader concept within which the relations between their various special outlooks and competences can be developed and explored more reasonably and more sensitively, indoors and outdoors, building and open space, pedestrian and motor vehicle, structure and nature, plaza, park, and playground — there is a long list of such relations. Sometimes when we look between established positions or points of view, where their fringes overlap rather than at their centers, we discover very interesting possibilities.

For what we need is a landscape in which we find new kinds of balance, equilibrium, harmony — never quite perfect, something with obvious contrast, conflict, or confusion — at new scales in space and time, with new proportions (and yet not losing sight of the great experiences of history), among all of the multiple products of man and the dwindling but precious forms and processes of nature. One of the central questions of such need is the future of our relations with nature — do we continue to need contact with her forms and processes, or can we live well in a completely synthetic man-made world, as the technocrats tell us? All of the energy, conviction and insight of the natural sciences and arts will be needed to resolve this question. And it can only be done within a framework of regional- and area-wide planning and design that considers all physical elements accessible to the general public by vision or movement — as well as all social attitudes, policies, and programs.

—Garrett Eckbo

*Mr. Eckbo went on to illustrate, by the use of slides, the landscapes of nature and the landscapes of man. He showed how man has enhanced the landscape and how man has destroyed the landscape. But he also illustrated how man has, and could, control and develop the landscape for his own betterment.*



*The cocktail bar discussions were lively and an occasional difference of opinion was resolved.*

## People in Architectural Space

—George Rockrise

Mr. Rockrise began his discussion of people in architectural space by observing that animals and birds have an instinctive sense of appropriate space. As example he cited the fact that rats become neurotic and stop procreating when kept too long in a confined and crowded space, or the way birds perch along a telephone wire at intervals of two wing spreads so that each bird can take to the air without interference in case of an alert.

He regretted that modern designers, despite their technological advantages, are sometime insensitive to the great variety of relationships that exist between people and which have very different requirements. Too often the modern designer merely refers to abstract statistical data (the minimum amount of floor area needed for a given occupation or the amount of fresh air or BTUs of heat required per person, etc.) thus reducing the human factor to little more than a series of engineering coefficients.

Mr. Rockrise pointed out that the human space requirement varied drastically with the activity and situation. For example, a person can happily put up with the extremely cramped quarters of a 35 foot cabin cruiser because he can always escape from it to the open deck. He also observed how the north European house has traditionally had to provide a greater variety of rooms for specialized uses than the Mediterranean house because the harsher climate forced individuals to spend more time together indoors.

As the speaker put it, there are real space and imaginary space — that is, space required to meet the total requirements of life as against space indicated by statistical generalities. There is also the occasional need for a Baroque space such as the Versailles gardens where the individual can find room to expand and experience something more exalted than himself.

Two successful examples of total design in which the environment has been adjusted for all of the human requirements were adduced: Thomas Jefferson's University of Virginia campus and LeCorbusier's L'Unité d'Habitation at Marseilles.

Mr. Rockrise ended by observing that a society which can put a man on the moon should also be able to put him in a decent living environment. A hopeful example of how modern methodology and scientific procedure can achieve this end is indicated by a design project he observed recently in one of the nation's architectural schools. The problem was to design an in-town residential area which would contain a true mixture of people of different economic levels. In order to achieve this balance of activities, the professor had the students first undertake a detailed study of what people of each group did during each hour of the working day. Thus they avoided a mechanical application of arbitrary space standards



and were more nearly able to provide a "real" and viable environment, a "total design."

□ □ □

## People in Interior Space

—William Raiser

About three years ago an English sociologist warned that at the present rate of growth of the world's population the problem of the future would be NOT how to feed the human swarm but how to make room for people to stand.

Here in New Mexico, where there is still standing room in generous amounts, the pressing problem of designing in a confined area may seem indeed remote. But New Mexico is not that far from the developing urban sprawl. Probably somewhere hungry eyes are focusing right now on this your land—just because it is unused, unoccupied.

"Far away", we must remember, is measured now in flying time not in miles. We all know designers who maintain successful offices on both Coasts and some who have foreign offices. And these are offices they visit regularly, not inaccessible, self-sustaining affiliates.

The idea of the human race standing packed like sardines on what is left of free ground is surely an absurd picture. Yet we are already familiar with being packed into interiors. No matter how much extra space we seem to build in offices, showrooms, air terminals, homes, apartments, and warehouses, within a few years they fill up alarmingly.

For along with people, goods are accumulating in a staggering way. Consider what a predicted gross national product of over \$860 billion means. All this product goes somewhere; not all is disposable (as witness the disgraceful automobile dumps). It has gotten so bad that there will soon be new legislation to force manufacturers of detergents to formulate them to be self-reducing. How to dispose of waste of all forms is a critical national problem—whether it is free carbon or sulphur particles in the air, atomic waste, scrap metal or chemical sludge.

Space which is being filled up is not only the space inside buildings. There is automobile traffic, crowding city streets and all roads girdling a city; there is traffic at John F. Kennedy airport and in every other major airport. There is a crush on the first floor of every major department store at the noon hour—a joy to the retailer but frustrating to a secretary who is trying to shop for a cocktail dress in one hour. Boats on the nation's waterways must wait in line to go through narrow channels.

In short we are a numerous, mobile, eager pack of consumers and users. And the fact that we are changing the nature of the interior designer's work at every stage of the game. Our work in the future will be conditioned by the ways in which human beings are adjusting their behavior to the facts of living.

People are already adjusting their attitudes towards interiors. They accept the fact that space is

precious. Most of our clients are much more tolerant of the conditions they encounter than we are. New apartment buildings in New York, for instance, are the results of masterful engineering. But the interior spaces in many are monotonous, modular, impersonal. Using new techniques and modern materials, architects have eliminated such features as heavy beams overhead, columns, weight-bearing partitions, moldings, heavy door frames. Though new buildings eliminate many faults, they offer too few positive virtues. A few exceptions might be efficient air conditioning, heating and sound proofing—engineering, not architectural achievements. On the contrary, ceilings have come down so far that, beams or no beams, its downright impractical to stand much taller than five feet four inches. At the same time we are breeding a taller American or at least it seems so to me when I watch a basketball game on TV.

And then there is the interior designer's dilemma—the great, glistening, glass building. From the point of view of the city architect there is nothing so delightful as the tall, crystal shaft. And apartment dwellers condone the aesthetics of such building exteriors. Glass is the status symbol of this decade. But once inside the apartment or office our client is a cowering cave-dweller. Drape the windows; soften the glaring light. Rock of Ages—let me hide myself in thee!

In my firm's designs for ships, for instance, we know that the public rooms must be glamorous, colorful, exciting, and varied. But all alone in the cabin, the passenger needs a cosy, calm, soothing, safe place in which to relax. The more homelike the better. In our planes we must balance the design between relieving the boredom of the long flight and reassuring the passenger that he is traveling in a safe, sensibly operated aircraft. In our recent designs for Northeast Airlines, we have used designer fabrics on the seats to offset the overall impression of seats as human-engineered cradles.

Secondly, people are adjusting to the inevitable fact that they cannot accumulate possessions indefinitely. Businesses are being forced to reduce paper materials to microfilm. In domestic life the habit of leasing instead of owning is becoming socially acceptable—which is another way of saying that everyone is doing it. The bride who used to insist on having the 108 piece formal dinner service, settles for the kind of china she can store and use daily. Then there are some who for special occasions rent china, chairs, servants and clothing. The richest man in town hires a car rather than owns one. It is more convenient to do so than to find additional garage space, hire a chauffeur full time, pay the insurance.

As for mobility, the home, except for rearing small children, is becoming a glorified rest center, a refueling station, a seasonal dwelling. There is the permanent winter place and a rental house for the summer. Successful interiors reflect the habits and tastes of the owners. More often than not the so-called home is a gallery for valuable art objects or the perfect picture of an efficient workroom. Enter-



tainment centers around electronic equipment. Food preparation is giving way to menu-planning; the amount of basic cooking being done is diminishing. Instead, the host or hostess is a collector of gourmet dishes prepared by master chefs, frozen and portioned to suit his guest list.

In offices, similarly, work patterns are breaking up. The executive office is a kind of "think" and "talk" room while all the mechanics of desk work are being handled in another part of the forest. Twice within the last year members of our firm have been asked to give opinions on the effects on personnel of computerized office or plant systems. We are, of course, less involved in the personnel problems than the physical problems of planning workable space for the people and equipment.

What is emerging is a distinctly changing character of private and public life. The interior designer must learn to reflect imaginatively this change in his interiors. As homes are pared to essential needs, public facilities are becoming more lavish, more romantic in design. A strange phenomenon is the enhancement of the shopping center—that most commercial of real estate enterprises—into a kind of regional cultural center. Along with the covered mall, the great shopping arcades house traveling art shows, sculpture courts, exotic gardens and civic activities. Professional men are moving their offices to shopping centers. The newest art theatre in town draws people to these centers at night. Fashionable restaurants are locating in centers.

As patterns of living break up and change and reconstitute themselves—which has been the purpose of this brief scanning of the American scene, or at least that segment that affects us—so we must adjust our approaches to interior design. If structures produce impersonal space we must learn to give interiors the stroke of individualism. Less and less will we be able to do this by displaying the possessions of the client. There is a real American "scene" now—one that is unique and one that future clients will be comfortable with. We are just about finished with old European tricks, of pseudo-palaces designs, of imitation Bauhaus. The new art, the new sciences, the new sports and interests, the new industries all demand interpretation in aesthetic terms that represent our very distinctive culture and way of life. Happily for our profession in these times, being a specialist places us in a favored position to reflect the interests of people. We judge structures and vehicles by the experiences we have had inside them. The idea of travel is pleasing to us to the degree that the treatment we received was satisfactory. The office is only as good, the bank as attractive, the apartment as rewarding as the way a human being reacts to the interior. The best expression of what an interior means to the individual is exemplified in that time-worn question the sea-sick passenger asks the ship's captain: When does this place get there?

In my opinion, the interior designer's role in this emerging society will be, fortunately for us, an in-

creasingly dignified and respected one. Because of the impersonality of some of the structures with which we are going to have to cope and the desire of the client to retain his individuality, the designer will be thrown into relief as a final arbiter. He will have the responsibility of interpreting personal taste, habit, character, and emotional nature and of expressing these factors through physical and psychological means.

—William Raiser

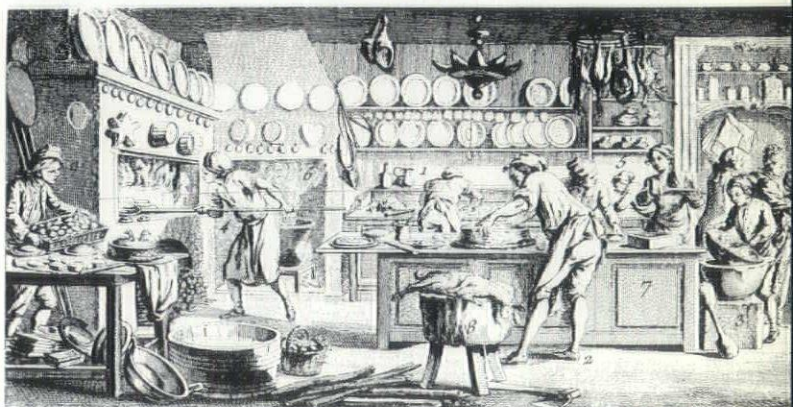
The subsequent discussion centered on the urgencies of finding decisive means of solving the problems of our living environment. Various speakers expressed again and again the need for a team approach to planning since no single profession possesses the skills and body of knowledge to plan adequately a total community. Even the architect was seen as no longer qualified to fill the traditional role of arbiter in this matter. More suitable for the task, perhaps, was the impartial professional administrator.

Reasons for the United States' present insensitivity toward nature and the natural environment were discussed (the fundamental Judo-Christian belief that man had been given dominion over nature, the tradition of conquering the frontier, and acceptance of the sacredness of commercial profit).

Some discussion developed on the advantages of creating new towns to contain the growing population versus the improvement of rapid transportation to fuse huge megalopoli to give persons a variety of choices of living environments.

In underlining the urgency of the matter (the nation's population will double by 2000 and some urban centers will quadruple in size), Mr. Eston predicted that if the planners and architects did not come up with an adequate solution soon, the federal government might by-pass the profession entirely in looking for a solution, just as it had by-passed the entire ship-building industry last summer when it turned to five electronic and space-age industries to provide it with solutions for building floating warehouses for the Navy in Vietnam. He deplored such 1984 procedures, the more so since it seemed to him that these industries lacked sensitivity to the human scale and condition.

A typical Santa Fe kitchen scene prior to the Architects-at-home parties





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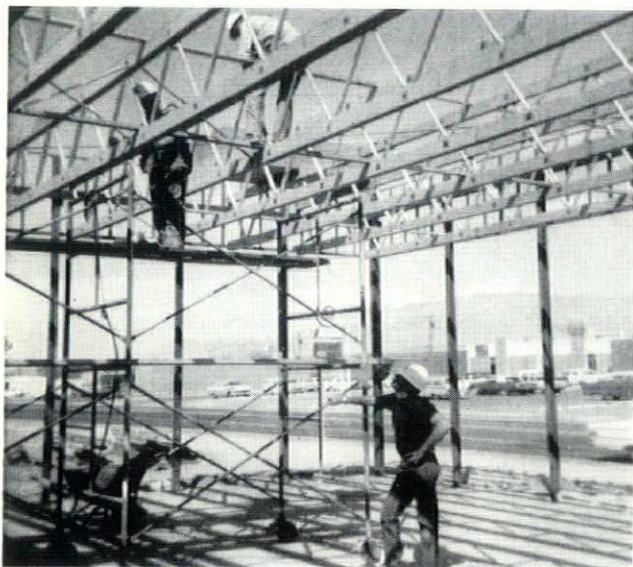
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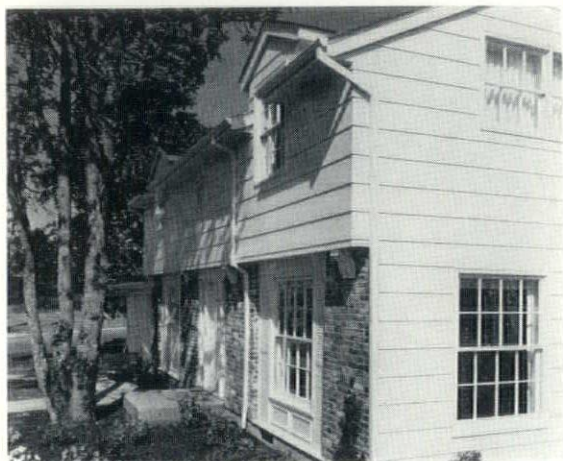


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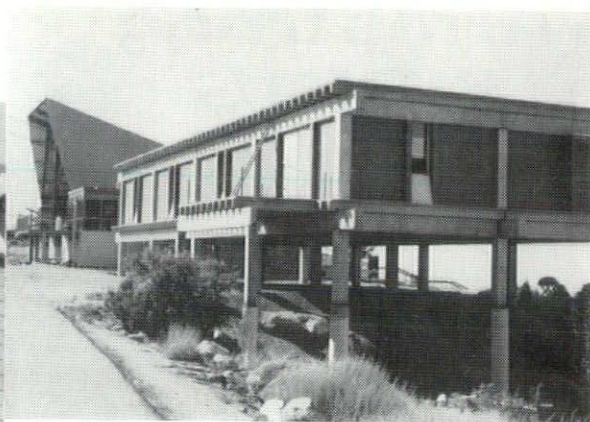
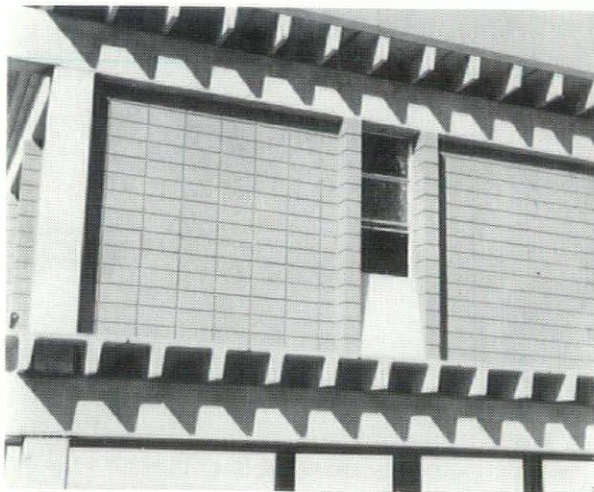
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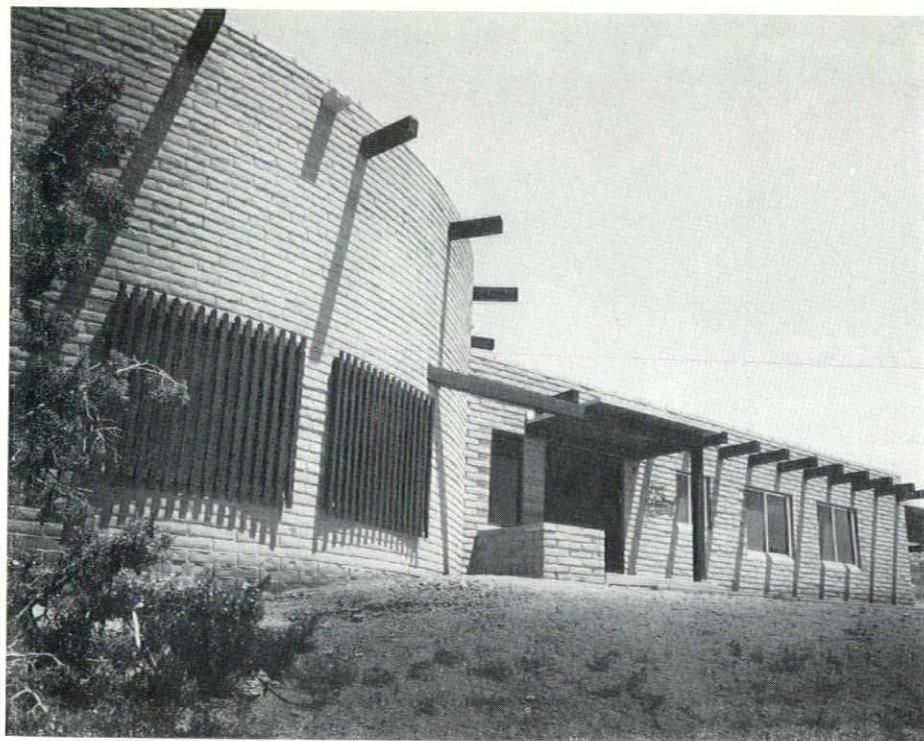
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James Hunter, FAIA  
John MacGregor

### The Professional Press

—Peter Blake, AIA

If you spend about 200 per cent of your time editing a professional magazine on architecture and related matters, you begin to think — after a few years — that you know exactly what you are doing.

And then someone like John Conron comes along and puts you on the spot. He asks you to take some time off and to put down, on paper, just exactly what it is that you think you are doing, now that you are grown up!

It sounds very innocent and very simple, at first; but then you sit down and try to put it all into words, and — WHAMM! — you suddenly realize that you have been handed a booby trap. For the fact of the matter is that you really haven't the remotest idea of what you are doing today; what you'll be doing *next* month; or what you'll be doing a couple of years from now.

All you *do* know for sure is that you are *not* going to be doing next year what you are doing today. And I don't mean that we will not be publishing the same buildings; I mean that — if you are any good at all — you will be responding to new ideas, new stimuli from all of you out there, new stimuli from all parts of the world. Because a really good editor of *any* sort of magazine had better get it through his head that he's got to be "with it" — that he's either going to be intensely aware of all kinds of things that are going on around him — from the Watusi to Viet Nam, and from those strange, floating "pirate" radio stations outside the Thames Estuary, that look like Kenzo Tange's plan for tomorrow's Tokyo — all the way from those former ack-ack towers out in the North Sea, to the simple fact that all of that American commercial "vulgarity" that some of us used to deplore not so very long ago, has become "Pop Art" in the West, and a form of "Pop Protest" in the Iron Curtain countries in the East . . .

In short, if you are going to try to edit the very best magazine in its field in the world — and what editor doesn't? — you've got to spend about half your time at a typewriter or in your art department, and the other half at the latest discotheque or the farthest-out "happening."

But what you are really trying to find out from me, I guess, is what it is that *we* hope to achieve when we put out a magazine like the Architectural Forum, at increasingly regular intervals.

OK. Let me begin by saying — because I am among American architects, gathered in fairly solemn convention — let me begin by saying that we do not wish to publish another Architectural Review! And, in case you are interested in why we don't, the reasons are really quite simple:

First, there already exists *one* Architectural Review, in London, and it seems awfully silly to be putting out another one in New York.

And the second reason we don't want to publish another Architectural Review is that — while we admire it for its sophistication, and for its scholarship — I don't think that the Review is really a magazine for the crises that *we* face. It is a beautiful, genteel magazine, read in the beautiful, 19th Century Clubs along St. James Street — and now edited by erudite, eloquent, charming and entirely admirable members of the British (or International) Architectural Establishment. The rebels on the editorial staff all left, quite some time ago.

What then *do* we wish to publish?

I hate to keep you in suspense, but I find that it is easiest for me to answer this by giving you one or two further examples of what we do *NOT* wish to publish; and after I have, hopefully, cleared the air that way, I promise to accentuate the positive.

The second kind of magazine we do *NOT* want to publish is a sort of monthly Sweet's Catalog: first, because someone else is doing it already; and, second, because we don't think, as some editors and publishers do, that magazines exist for the chief purpose of distributing advertising material, to a carefully selected group of consumers, at the lowest possible postal rate. You know, there are plenty of so-called "professional" magazines that really *do* believe this; they throw in some so-called "editorial material" with all those ads because the U. S. Post Office says that that is what you must do.

No, we think that it took too much blood and toil to establish a free and independent and creative



press in this country and elsewhere for us now to use that press for the primary purpose of selling decorator-styled toilet bowls!

And, finally, we do *not* want to publish a magazine that is carefully attuned to its real or imagined audience.

I can see some of you looking just a bit startled at that remark. In the Age of Consensus, or Super-Consensus, it seems to be the most natural thing in the world for our "leaders" (quote, unquote) to tailor their expressed opinions to fit the latest Gallup Poll. This, of course, is just plain abdication of leadership. I believe that, some day, when historians—*tomorrow's* historians — evaluate the "Thousand Days" of John F. Kennedy, they will say, among other things, that he made it crystal clear that, in a democracy those who try to assume leadership — in whatever position — must lead by pushing themselves toward the highest standards of excellence; that they must lead by setting examples, even in the face of the most widespread, popular disapproval; in short, that they must have the courage of their convictions and — in *our* case — the courage of their taste. And, now, let me try to define what it is that I believe our magazine should be, and do:

*First*, I think our magazine should assume that its audience is, AT LEAST, as bright and as sophisticated and as scholarly as its editor. *We will never write down to anyone.* And we will, after every single issue, tear out our few remaining hairs over all the mortifying mistakes we made in that issue.

We will assume, in short, that *you* are much brighter than *we* are — and *that*, in my particular case, turns out to be both a safe and an easy assumption to make.

*Second*, I think that our magazine should assume that all of its readers — architects, planners, designers, artists, or just plain, ordinary citizens concerned about the quality of our environment today and tomorrow — are brothers under the skin (if you will permit a rather crazy metaphor) . . . brothers under the skin of a single, common denominator: they are all concerned with the matters of design — from the design of a trash basket on a street corner, to the design of a city.

We have lots of surveys that tell us that we have so many readers who are lawyers, and so many who are architects of 3½-story split-level houses, and so many readers who paint Op Art, and so many readers who are little old ladies in tennis shoes. Well, if they want to read expert articles on law; or on how to make money although you are an architect; or on how to paint Op; or expert articles on tennis shoes — if that is what they are looking for, they can find those articles in their own, highly specialized magazines.

The reason they read the Architectural Forum, I believe, is that they are, all of them, interested in the present and the future *design* of our environment.

*Third*, I think that our magazine should supply, reflect, and discuss the most advanced ideas in our field.

I do not think this because I feel we should be sensational just for the sake of being sensational; I think we should concentrate upon the most advanced thinking and doing in our field because all of us, all of us who are architects, or planners, or whatever, need a life-long "Post-Graduate Course."

I am an architect by training, by registration in several states, and also in practice. I know that most of the information and most of the ideas that I had absorbed when I graduated from Architecture School in 1949 or thereabouts are, today, entirely obsolete. I think that most of you would agree with that — in terms of technology, in terms of design-philosophy or ideology, in terms of professional or public awareness of the likely, physical future of our planet — that, in all these terms, the very recent past bears almost no relation to the present or to the probable future. So the job of a magazine such as the Architectural Forum is to try and keep its exceedingly concerned readership informed of some of the most advanced, including some of the most off-beat thinking going on today in those fields in which our past education left us woefully unprepared.

So this, in very general terms, is what we consider our mission to be. But how do we go about trying to fulfill it?

I think we try to do it in two ways:

*First*, we try to publish — we *must* publish — whatever is "news" in our field. Many of our readers feel that when we publish something as "news," this implies that we approve of it — whether it be a building, a group of buildings, or a city. This, obviously, is not so: if someone, God forbid, were to build a twenty-story building in the shape of a giraffe, we would have to publish it as "news" — because one of the important functions of magazines is to record such events, however absurd. If Paul Rudolph were to design a building that was a replica of Ronchamp, that, too, would be "news" — though we would not, necessarily, approve or *disapprove* of it. Publishing that sort of thing is, quite simply, one of the services rendered by any reasonably alert magazine.

The *second* way we try to fulfill our mission is to publish buildings, group of buildings, or entire cities that seem to us — the editors — to have considerable merit — and this "merit" may, quite possibly, include the merit of being a courageous failure. If and when we do publish such jobs, we try to deal with them in critical — or, I'd prefer to say, *analytical* terms: we try to do a story that suggests, to begin with, what the designer intended to do in this particular job; and then we try to figure out how well he succeeded in achieving his objectives. This, it seems to me, is the only fair kind of criticism (or analysis) to apply — except that we do, of course, feel free to judge the designer's intentions, as well as the degree to which he realized them in his own terms.

We publish a good many other kinds of stories as well, of course; but these are the two kinds that tend to create the highest degree of misunderstanding: our readers invariably believe that *anything* we pub-



lish automatically bears our stamp of critical approval; and that anything we *don't* publish (because, quite possibly, it is not "news") bears some sort of stamp of *disapproval*!

This just isn't so — but I don't quite know how to make our readers aware of it. I guess you just have to resign yourself to the fact that there will always be criticism — in fact, people very rarely write to a magazine when they *approve* of something it does; they only write when they're mad at you! — and you have to realize that criticism, much of it, anyway, is what keeps you on your toes. So we welcome it — we enjoy it. But, to paraphrase the late William Faulkner, who used to throw away most of his mail after holding the envelopes up to the light to see if there was a royalty check inside: You have the absolute right to send us your critical comments; and we have the absolute right to ignore them!

(In truth, of course, we don't — they often give us sleepless nights. We just *pretend* to remain unruffled . . . )

I'd like to take up one final subject that may help explain what we are trying to do.

A magazine concerned, predominantly, with matters of design — that is, with problems that are largely visual — and whose readers are largely visually-oriented, must concern itself constantly with presenting ideas and stories in a *visual* way, rather than in an exclusively *literary* way.

That is one consideration. The other consideration that influences the way we present material on our pages has to do with another important realization: most of *our* readers (as opposed to the readers of the *New Yorker*, for example) see our magazine *when they are at work*.

This means that they have very little time — too little time to appreciate 20,000 well-chosen words of exquisite prose. They must be able to get the gist of what we are trying to say almost at a glance. And that one glance, that first glance at a story, should be sufficiently intriguing, both visually and in its headline or brief caption, to seduce our readers to get down to the main text of the story.

The tricks that we use to try and achieve this, to try and seduce you, are familiar to most art directors, and to most editors. I mention this problem only to show that an editor of a professional magazine, such as ours, spends as much time with his Art Director as he does with his typewriter. A story may be told, much more convincingly, in a single photograph than in a thousand words — especially if your readership is as visually sophisticated as you are.

I have now told you several things: *First*, I have tried to explain what we, the Architectural Forum, do *NOT* wish to be. *Second*, I have told you what we consider our two principal, editorial functions to be — the reporting of news, and the critical evaluation of specific projects — and how these two editorial functions sometimes confuse our readers — and us.

And, *third*, I have told you how we go about presenting our material on the printed page, and why we do it the way we do.

Now the only thing that remains is to explain *what* we are trying to communicate. That is the booby trap question I mentioned earlier.

I suppose that the only way I can describe it is in terms of one great, big generalization: We consider the Architectural Forum to be a crusading magazine; we consider it to be a magazine that reflects, and gives voice to the deeply troubled conscience of our professions, and to the deeply troubled conscience of all those of our fellow men who care about the state of our physical environment.

And we consider the Architectural Forum to be the voice, hopefully articulate, of all those professionals and concerned laymen in this country and outside it, who propose to do something about the future of the Human Condition on this planet — about the condition of humanity, only a few years from now, when there will be 7 billion of us, most of them living in cities or "urban areas."

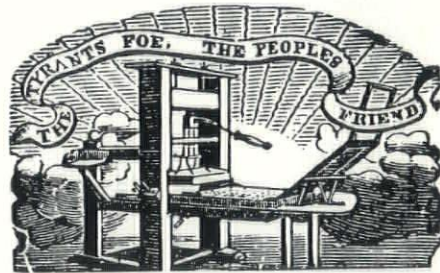
Some time ago, Barbara Ward, that marvelous lady, said this about the future of urbanized humanity: "Resources are not the problem; it is the creative imagination, the liberating idea."

To provide a platform and a voice for that creative imagination and for those liberating ideas — that, I suppose, is our continuing mission.

And just to make sure that we will never get pompous or smug or self-satisfied in the pursuit of that mission, we sometimes come to places like Santa Fe, to face audiences like this one, and offer ourselves as human sacrifices.

In short, I am braced! The floor, any minute now, will be yours.

—Peter Blake



## Architecture and the Popular Press

—Grady Clay

Architects and journalists share one, and probably only one common view of the world: They are both in favor of change. Without change, there is nothing new and therefore no news. Without change, architecture is *housekeeping*, and therefore not *housebuilding*.

Here the common interests grow thin, and the possibilities for conflict grow great. Unlike the architectural press, which has a vested interest in arranging the physical world in a certain way, and by a favored minority of designers, the popular press couldn't care less who gets the job, unless there is some broader question of public interest involved.



The popular press always must appeal to the widest public to make its profit. It must, with canny craft, appeal to many disparate and sometimes competing publics. Some popular newspapers do this by deep-freezing opinion, soft-pedaling controversy, ignoring deep-seated antagonisms. Many do it by creating a false sense of "community" which has little reality outside the news columns.

The popular press above all is motivated by and swears allegiance to the egalitarian ideal: "One man is just as good as another. One man, one vote. Don't tread on me. Don't try to tell *me* what to think or what to like!"

This tends to mean: One man's opinion is just as good as another man's. Therefore, difference between one man and another tend to flatten out. The same smoggy, swampy leveling process works on value judgments that deal with the quality of life — and with the quality of environment.

In an egalitarian society, the popular press will almost always take the side of the snowball versus the silk tophat. Only when silk hats get as popular as snowballs will this one-sided show of the world change much.

Therefore, I can see nothing ahead but a state of permanent tension between those professions dedicated to a high quality of physical environment, and the popular press dedicated to a mass audience. The minority-group architect-landscape architect-conservationist at the moment has friends in high places: President and Mrs. Johnson, Mayor Lindsay, Senator Gaylord Nelson, Governor Rockefeller, and that new power-center, Secretary Udall. The architect never had it so good as right now.

But the truce, I think, is temporary. Another change in administration and the claw-and-fang of the State Highway Commissioners will come out again; the sweet and temporizing tone of the Chambers of Commerce confronting large-scale architectural plans for the Civic Center, will change to snarling and snapping.

Yet, if we take a longer view, we can expect some longterm improvements. The average American is growing better educated. With a good job and house, (in that order) he is likely to favor more spending for those civic bits and pieces which add up to a better environment: — a reliable water supply for New York; the public purchase of expensive air rights above the Chicago lakefront; architectural fees for invited competitors to design new civic buildings and spaces.

And in most American cities, outside that most intractable of them all, New York City, the state of tension between architectural special-pleaders and mass-minded popular pressmen should relax.

What are the terms for such an uneasy truce as may now be beginning?

1. The architectural profession (i.e., that part of it represented by the AIA) will have to continue its efforts to understand and support a quality environment whether AIA members are in on the deal (i.e., get jobs out of it) or not. If there's really

"NO TIME FOR UGLINESS" it's got to cut both ways; and ugliness committed by AIA members will have to get the same rough treatment as ugliness committed by packaged dealers, and other non-members of the AIA Anti-Ugly Club.

2. The journalistic business will have to speed up its own self-educational process, and apply the same quality of expertise to the physical environment as it has applied to police exposes, political campaigns, battle, murder, and sudden death.

To make such a truce work both professions, I think, will need to examine their own views of the public interest, and try to peel off some of the high-fallutin', self-protective practices that now encrust both.

The architectural profession is in the throes of its own propaganda, wherein the AIA talking machine continues to assert that the ideal architect is Master Builder, and the ideal society is one in which Master Knows Best.

In his speech to the New York Conference on Aesthetic Responsibility, a kind of pep rally before the War on Ugliness began in 1962, Philip Will, then president of the American Institute of Architects, said:

"As the doctors are responsible for the nation's health and the lawyers for the rule of law, so are the architects assuming responsibility for our man-made environments and environments in harmony with the aspirations of man. Such a burden, however, must also be carried by others."

This is another way of saying: "We'll assume the responsibility and take the credit, but *you* help carry the freight."

As a starter toward truce-making, I would suggest the AIA re-examine its rule that prohibits one AIA member from making any public critical evaluation of the work of another member of the AIA Club.

On the one hand, this is a natural carry-over from the ancient self-protective guilds of the Middle Ages. On the other hand, it effectively prevents those with excellent information from warning the public about potentially dangerous, unworkable or merely ugly new projects. It also means that, at the critical moment, there is no communication between architect and public. The so-called expert witness refuses to be called to the witness stand.

And, for the popular press, I would suggest that there's a deep need for better-trained journalists to understand, report, and judiciously evaluate the quality and performance of new buildings, projects, and major physical change now visible at every hand in the contemporary city.

As one effort in this direction, I have recently left full-time daily journalism to help organize the new Urban Journalism Center at Northwestern University (Evanston, Ill.). This is a postgraduate training center for experienced journalists, offering 12 week seminars, and full-year Medill Fellowships, and three-day short courses on urban problems, solutions and how to understand them.



In addition, just last week I agreed to work with the AIA Committee on Aesthetics (Earl W. Henderson, Jr., of Springfield, Ill.) in what could turn into a joint educational venture supported by the AIA and the Urban Journalism Center. It could lead to Adjunct Fellowship supported by the AIA, or some other mutually-acceptable educational effort.

Finally — and now I see some real hope for truce-making — there is one point on which both architects and journalists *should* be able to work out agreement:

One function of the journalist is to help men realize the fullest potential of their own lives, and of the institutions they create, by discovery, perception and publication of those thoughts, events, trends, and buildings which have expanding-unfolding and dynamic possibilities for the future.

Nobody understands what the future might hold for him in the abstract. But concrete illustrations of a better life, a new form of environment, *can* get through to the average city-dweller. In finding and publishing such innovations, architects and journalists should find common cause.

—Grady Clay

## Personal Communications

—James Hunter

My learned colleagues are expert in the areas of mass communication and have provided you with considerable mental stimulant as to how the problems of communications regarding our environment could be bettered. They also pointed up the urgent need for those of us in the Design Professions to create an adequate and satisfactory system of communication through and with them and the public.

I have been assigned the subject of "personal communication," and I cannot boast the expertise of editorship. I have long been concerned with the failures of the Architectural Profession in communicating with the public, the press and with our own clients, but I can only speak from personal experience based on what I am shocked to learn, has now become a quarter of a century of practice.

As to the communication problems of our Profession, I am caught between the two horns of a dilemma:

1. The communication, insofar as our art is concerned, the communication of architecture to the people who experience it.
2. The communication involved with verbalizing with our clients, the general public and with the press, in regard to our art.

This comes about, it seems to me, in that architecture when commissioned, is not a finished product, and by the time evaluation can take place, the client has already paid the architect, and the disappointments can be great. This process is quite different from buying a painting in a gallery. The functional and utilitarian needs of the building further complicate the problem.

I hope I won't shock you by quoting John Dewey on this subject when he says that: "The philosophy which produces a work of art has nothing to do with

its aesthetic value." Then he explains that no artist can be divorced from his own philosophy about art in what he does, in fact, it is the motivation for what he does. But — he should not be deluded into believing that because he has expressed well his own personal philosophy about his art — he has pumped into it any aesthetic value at all. Aesthetic values are the values attached to it by the people who see it — who live in it — who experience it. Here, the critics whom we sometimes misunderstand, may be on more valid ground than we.

Chartres Cathedral, as a statement of its architect's philosophy, is badly bungled in several places, as any of you who have walked the ambulatory looking up, have rudely discovered in some of the tour de force forms. It is a good expression — but hardly the perfect and excellent expression of the architectural philosophy which motivated it. However, the aesthetic values placed on that building by the succeeding generations of the French, indeed, of the world, are tremendous. Chartres will never be remodeled. It will always be restored.

Here, then, is one of our failures in communication — the architect's substitution of his motivation for building an architectural form, for the actual evaluation of the ones who experience it. In the words of the *Music Man*, because he "doesn't know his territory." This, I should like to explore further.

The second 'horn' of the dilemma is the simple fact that we are confronted with trying to sell — literally — our ability to do a piece of architecture which the owner has never seen — and which the public has never had the opportunity to evaluate aesthetically. The client has paid for it before he can even begin to see or understand what it will be like.

The public too, is kept in darkness during this long gestation period, and is confused by what the elder Saarinen so simply said in his "Search for Form." "The search for form must go on in solitude and silence. — The difficulty of our era is that we discuss with a megaphone the fact that it is going on in solitude and silence."

Our architectural statement can be whispered or shouted — our urban scene would indicate a cacophony of shouting on our part.

This we try to justify in language. We sell, we explain, we defend and we confuse.

The public says it knows what it likes and it "Likes Pall Mall," and we condemn public taste.

Perhaps some attention to the very basic and fundamental ideas about the communications of art or verbalizing could provide an insight.

Communication is a matter of sending and receiving an intelligence.

It is involved with the five senses, which are our sole contact with each other and the outside world. Without them and the communications they provide, we are isolated lumps of protoplasm in insulating sausage skins — nothing more. Conversing, reading a book, eating a salad, looking at a picture, smelling a perfume, listening to music — all of these are forms of communication.



Any communication must go through a five-part process — it starts with: (1) An *Intelligence* which must be (2) *encoded*, it must then be *transmitted*, and then (4) *decoded* — back into the original (5) *intelligence*.

If any one of the five-part process breaks down, there is no communication in art or language.

Intelligence, of course, can be an idea, an emotion, a desire. To be communicated, it must be encoded — that is, put into some form of symbol — which can be transmitted by some means available to both the sender and the receiver. The signal must then be decoded by the receiver back into the same intelligence — an idea, an emotion, a desire.

Let's try a simple one: "Dit-dit-dit-da-da-da-dit" — you received it immediately. "Hunter's in trouble." He usually is, and so no one was startled — but you knew immediately that I was sending out distress signals. It was simply an intelligence, coded into the universally understood Morse Code — transmitted by the vehicle of sound to you, who decoded it back into the same intelligence that it started from. You learned this when you were a Boy Scout.

The dot and dash was the code. Language is another code.

We're so used to using it that we aren't aware that this is the simplest kind of communication in any society.

"Les Beaux Arts de l'architecture sont pour les oiseaux, n'est-ce pas?" Did it come through? The idea was coded into what pretends to be French, transmitted by voice, despite the horrible accent, and it was received by you. Your decoding was dependent upon your knowledge of fractured French.

Let's try again: "Imslofego iko konsikus, venfugo um bumpfa ignos!" — your reaction — "Hunter's pulling our leg." *Not so.* This is a perfectly legitimate code — the encoding was proper — the transmission lines were open and the signal clear — but the decoding on your part, was completely inadequate — and it failed. Why?

Simply because that particular language code is known, to the best of my knowledge, to less than a dozen people in the world — those of us who went through "Hell Week" together when initiated into Sigma Nu Fraternity at Iowa State College. How many of them have forgotten it, I don't know — but it is a code, and it does carry intelligence. Our communications broke down by *your* failure to decode it.

Symbolism, as a communications system, has been with us for a long time. The cross, the crown, the fishes, carry intelligence visually to all of Christendom. The compass, the square, the cable-tow, to certain fraternal organizations, and the red heart-shaped box of candy you sent your wife last February needed no accompanying declaration.

The magnification of a picture from your morning newspaper would indicate that the dots, the absence of dots, and the value of dots in the concept of the regularity of the total grid is the code carrying the communication visually as a picture.

The line, its length, weight, direction and quality

carry the code of the graphic artist, as does the brush stroke, the texture, the color and the quality of the surface of the same artist communicating in oils.

The texture of the stone, the chisel stroke, the revelation of form by light, and shade and shadow, the solidity, the "aroundness" are the communications of the sculptor.

The musician's communications are quite like the IBM card — a pattern of sound in both time and space, disciplined to a system of tonic values, or vibration in multiples of eight, through the gamut of "hearable" sounds.

And the Architect, poor devil, concerned with the total man-made environment is involved with all of these media of communications, plus the problem of function and utilitarian value. No wonder that at times he has been accused — and rightly — of resorting to the megaphone in his effort to get through.

Let's take any art media as communications.

In the field of painting this could mean that a popular painter like Norman Rockwell codes into the most popular and universally understood of codes, simpler than language. His transmission is forceful because technically he is a very good painter and the decoding device needed is common to everyone — all people.

Whether or not his communication is of a meaningful human experience is a problem in decoding. His "Four Freedoms" posters, in my opinion are — but many of Rockwell's magazine covers do not say anything of lasting or great importance. This has only to do with his stature as an artist.

What of the artist who communicates well, but communicates nothing of importance. I hope I won't offend you, but *what* do the Maxfield Parrish, Ali Baba oil jars, garden walls and svelte nymphs, beautifully rendered as they are — communicate to anyone in terms of human experience?

What, then, of the limited code artist — my French example. Let's take another painter — Van Gogh. The difficulty he may have in coding is hard to evaluate by us on the receiving end — but certainly the fact that many people do understand him indicates that he must be coding satisfactorily. What of his communication? He paints well — brutally — but well.

Is there a breakdown in *decoding* him — I think there is.

What about the "Imslofego iko konsikus" boys — those painters like Salvador Dali and Braque — do they have trouble with coding — or do we have trouble with decoding? Certainly both are technically competent as communicators.

I know that I have great trouble in trying to decode them, but I think I would be guilty of arrogant stupidity if the fact that I cannot decode them leads me to condemn them as artists. I know no German — but know Goethe and Schilling by translation. Perhaps I need a translation for Dali and Braque.

I hope to have generated enough controversy by now to turn the podium back to our moderator.

—James Hunter



## Architects and Communications

—John MacGregor

Why do architects have communications problems?

And in this case, I am addressing myself primarily to the architects, because from my observations of the operations of interior designers in New Mexico, the designers seem to have fewer communications problems than do the architects. One reason I believe this is true is that generally they deal in a product as well as a service. At least with those designers who are connected with furniture stores or carry inventories of their own—and I believe this includes most of those working in New Mexico and a large number of those in neighboring states—the service usually comes as a bonus along with the product—like Green Stamps. The money is made on the sale of the furniture, fabrics, and accessories.

Furthermore, designers can advertise. They can sponsor radio shows with helpful hints to the home decorator. In short, they can make use of standard merchandising techniques, which almost everyone in our highly mercantile society understands.

From the standpoint of communicating his functions to the public, the architect is in worse shape. His professional code prevents him from advertising. At the same time, he is subject to the full guns of public and press criticism when he designs public buildings or those in which the public is dealt with, or even those which show their facades on a public street.

And while he is prevented from advertising,—that is, paying to have his own explanations of his aims and approach presented the way he wants them—he must rely upon a generally unenlightened press to get his ideas across, or at last resort, let his designs speak for themselves. And unfortunately, sometimes what these designs have to say is either incompletely articulated or what they do say is disastrous for the image of the architect. Besides that, when an architect makes a mistake in public—and his mistakes in major buildings are always public—the evidence is relatively permanent. It is usually easier to change the interior decor than it is to tear down the building.

Another source of an architect's difficulties is the architect's own background and training—often attributable, at least in part, to his architectural education. Curriculum in most architectural schools is often a fairly narrow one—usually broader than that received by most engineers and students in other specialty fields—but nevertheless narrow in the overall. Only so many courses can be squeezed into five or six years of college. When the squeeze is on, architectural necessities take precedence at the price of literature, social sciences, languages—in short—the communicative arts.

Today it is completely possible to get through

many architectural schools without being able to verbalize ideas. Of course, it helps if you are an excellent draftsman. You can rely on your drawings to get design ideas across. But too much reliance on drawings can put you at a distinct disadvantage when our architectural student is finally thrown into the open marketplace of ideas.

The architect's design approach and his attitude is another major source of his communication difficulties. As with almost all professionals, architects tend to be rather an arrogant lot when dealing with what they consider their compartment in the scheme of things. Often, architects tend toward utopian ideas which have no relation whatever to social realities or the nature and habits of the human beings they are designing for. They have a highly inflated notion about the degree that their designs can actually shape society and habits. Often, they tend to think major social reforms will come about if people just have good buildings to live in.

But there are certain things which are just not going to change by design. Frank Lloyd Wright was never successful in getting his clients to adapt their anatomies to fit his chair designs. Paul Rudolph couldn't keep Yale art students from drawing and painting on the walls or ruining carpets, despite the plush, "aedifying and restraining" atmosphere of his new School of Design. Venezuelan public housing architects are still having trouble keeping tenants from throwing slops over balconies of giant modern housing units in Caracas, despite fully modern disposal and plumbing facilities. Even the most enlightened environmental design has yet to overcome the cultural deficiencies of a lifetime of poverty.

And in spite of this attitude that they can change the whole world, too many architects paradoxically tend toward a sadly limited concept of design. Too often they think of their own little building lot and the space above it as an isolated volume of space, without considering the visual character or the ecological patterns of the surrounding city.

A classic example of this I remember a couple of years ago on NBC Radio's "Monitor." Dave Garroway interviewed Walter Gropius at the time when Pan Am City was nearing completion in New York. Garroway rather critically asked Gropius how he justified the dumping of 25-30,000 additional souls, with all their cars, exhaust fumes, services and appendages in a rather crucial, already hopelessly congested, spot in downtown Manhattan—right on top of Grand Central Station. Gropius rationalized, alibied—even contradicted some of his own teachings and writings—but his argument boiled down to a defense of the building on the grounds that it was the biggest building ever built!!! I think I date my disillusionment with the "greats" of world architecture from about that time.

And while this is a "big City" example, it too often holds true on the local level as well. One of the greatest needs of cities today is protection from the colossal egos of architects.



And while we are on the subject of architects' communication problems, let's consider the communications media themselves. Although the architect must rely heavily on the press (used in the broad sense) for his communication with the public, he usually has no understanding whatever of the nature, problems or limitations of the press. I would be the first to acknowledge and decry the architectural illiteracy of most of this nation's press today. But the fact remains, there are perfectly obvious—if not good—reasons for this failing.

Newspapers are profitmaking businesses. Policies and priorities are set by publishers or owners who are in the business for one reason—to make money. It used to be that competition for readership (hence profits) sometimes spurred publishers to give the readers the highest quality product. But with newspapers failing or consolidating in almost every town and city, this competition is swiftly and almost universally being eliminated. And monopoly newspapers make money without quality. Where there is only one widespread outlet, advertisers have no choice but to use it. And pay for it.

Another harsh reality of the news business is that writers in the editorial end of a newspaper (not the back shop—they're unionized) are the lowest-paid professionals in this country—owing, at least in part, to this same destruction of competition. A good newsman can make several times as much money in public relations just by exercising those faculties which make him a good newsman.

Moreover, writing on architecture and urban problems is a somewhat specialized field requiring specialized knowledge. How can you expect a publisher—in Santa Fe, for instance—to hire a specialist in architectural writing when at the moment he does not even hire a full time reporter to cover the happenings in state government for the daily newspaper in the state capital?

Other things that architects should familiarize themselves with include the technical limitations of the press, such as deadlines and such smaller things as considering what a rendering of a building will look like when reduced to three or four columns, engraved on a photo lathe, and slapped on poor quality newsprint by an antiquated letterpress. And architects wonder why their designs do not get across to the public!

And then, of course, some architects insist on closing some of their most important and potentially educational meetings to the public. And some architects won't tolerate flashbulbs in the meetings they do open to the public. This doesn't necessarily help to make the newsman more sympathetic to the architect's point of view.

In short, I believe the architect could be a lot more helpful in getting newsmen to understand their points of view and communicate these to the public. Writing a small article for the newspaper stating your approach to the design of your latest building wouldn't do any harm. It might not get printed verbatim,

but chances are it would prove the basis for an interview and a subsequent story. Even if you're not much of a writer, hobnobbing with the press over an occasional cup of coffee might be just as helpful. Architects could stand to benefit considerably from taking these initiatives. Granted, architects are busy men, but so are newsmen.

And who knows? A little fraternization between the two might help to make up for some of the educational deficiencies of both the newsman and the architect.

—John MacGregor

□ □ □

## The Discussion —

### Clay—

Newspapers operate by, for, and of deadlines. When they need information you designers should be coherent enough to provide usable material. Timeliness is the over-riding fact in journalism and a building that is going to be erected is news. I would urge each of you to recognize that you are dealing with a public commodity, even when you are operating for a private client. The public has a tremendous interest in it and, you should get it to the press, radio and TV while there is interest.

One role that is increasing in the profession of landscape architecture is the function of fronting for the client in the bureaucratic rat-race to get a project approved, to get it through the planning and zoning commissions, the sewer boards, and all the rest. And if this is a function, which as architects you may feel is outside your purview, let me suggest that you reconsider it, because each one of those steps is an occasion on which you can explain architecture to the public. If you go back to your last building project, that had any public interest in it, and list for yourself the steps at which some statement to the press or some statement to the planning commission could have been made, you may find that you have passed up a half dozen or more opportunities to describe what the building is going to do, what its aims and goals are, what its effect will be on the environment around it, or vice-versa, how the environment will affect it. Each one of those is a timely moment when that project is news. So I would remind you all that news is a fast commodity and you have many opportunities to participate in it.

### Hunter—

I think that architectural journalism does a great dis-service to the development of public taste, by its temporary hero-worship. Louis Kahn's philosophy about architecture may be newsworthy, but you beat the drums and make a hero of this gentleman. All the rest of us try to step in his footsteps and all of us split our breeches doing it. I think this is wrong. He is





articulate as he can be, he sounds as though he were reading the Psalms of David from the Bible. No one dare say a thing against such a presentation. There is no argument when he speaks; there is no controversy. But when you go back to your hotel room afterwards or sit in the bar and you ask: "what did he say"; you can't remember, but you were spellbound at the moment. To play up this intellectualism as a value, or a criteria for the judgment of architecture, I think, is wrong on the part of the press. I use Kahn simply as an example.

**Blake—**

Louis Kahn became enormously influential among young architects. He taught and lectured all over the country. Many buildings by Kahn have not been successful, but they have influenced others to pursue a new direction and this has produced many highly successful structures. To put it briefly, he drew a logical conclusion from the fact that mechanical services which we now employ do much more to shape those buildings than the structure. This was quite a radical notion when he first pronounced it. This idea has produced a great many buildings, not necessarily by Kahn which are significant and reasonable and rational. Therefore, I think his ideas are worth reporting. I would agree with you that the actual buildings which he puts up might well be treated more critically, and we will probably do this.

**Hunter—**

You do a better job when you discuss our urban problems, than you do in the area of architectural criticism. I think that you are frightened of us, you are not developing the kind of criticism that I think the profession needs. I can not imagine an actor having his concept of how Hamlet should be played as being the criteria on which he is judged as an actor. He has got to hit that audience and that audience's evaluation of him as an actor is what really counts, and his bread and butter depends on it. I think ours should depend on it too. But you, it seems to me, play up the philosophy that motivates us more than you do the value of the buildings that we do. I think there should be a clear-cut distinction between reporting what motivates a man to do a building and its aesthetic value. I think that it's the job of architectural criticism to express the public reaction to a building and to try to build public taste to the point where the public can appreciate or properly evaluate that building.

**Blake—**

To be very specific, we are about to publish an article which will be written by Dr. Salk about the Salk Laboratories. In other words, his own evaluation of them, because it seemed to us that this is the ultimate test. Not long ago we went back to publish a housing project in St. Louis which was originally published in the *Forum* about seven or eight years ago. I think Yamasaki was involved in the design and, when it was originally published, it was praised. We went back and found that it was a disaster, and we said so.

We have recently published a very critical piece on Lincoln Center which involved criticism of such luminaries as Philip Johnson, etc. We are going, I hope, to republish the Yale School of Art and Architecture as it now looks and is being used, to show that, despite many of its great qualities, which I think are still very much evident, it simply wasn't designed for the job that it had to do. The students have completely changed it. They haven't just scribbled things on the walls; they have built partitions; they have even built cubicles all through the building. We will do more and more of this, but we have done quite a bit.

**MacGregor—**

I object violently to architects, to use Mr. Hunter's phrase, "busting their breeches" to try to follow Kahn once his ideas do get into print. For the next six months or eight months or the next year or two, little Kahn buildings bust out all over the country, and then they run onto the next person that *Architectural Forum* happens to feature. I object to the architects taking these things as the criteria when they are simply presented in the news function of the magazine, and as a stimulant to their ideas.

**Blake—**

The criticism that Grady Clay leveled at the press is an extremely important one; the real estate sections of practically all of our newspapers are the nearest form of prostitution that we have in journalism. The *New York Times* has, I think, the only full time architectural writer in the country, Ada Louise Huxtable, but her articles do not appear in the real estate section; they appear in the Art section. The real estate section of the *New York Times* is, perhaps, one of the finest examples of this prostitution in journalism that you can find in the American popular press today.

**Clay—**

This criticism was done much better for me by somebody else. Ferdinand Kuhn of the *New York Times*, has an article in the current *Columbia Journalism Quarterly* in which he lambasts most of the papers of the United States for the dreadful failure of the real estate pages and real estate editors to deal honestly, fairly and critically with the environment. They treat it as merchandise to be promoted. I would suggest that you get hold of that article and have a dozen Xerox copies made. You should give it to the publisher and editors of your own local papers.

In order to be any good, criticism of the press, like criticism of architecture, has to be particular and precise; it is no good to just generalize. I would urge you to send clippings that you think are inaccurate or that fail in any respect to your local newspaper and give them a feed-back. Once they get enough of this kind of pressure from informed readers, they are going to change.

One of the reasons, I think, that we have hero worship in architecture, is that too many architects are influenced by Sweets Catalog rather than by the



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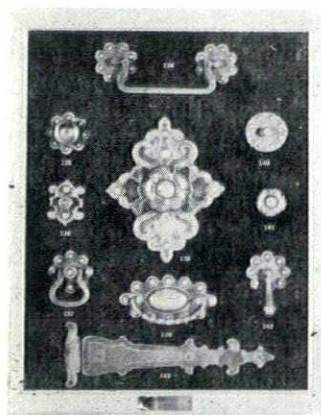
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region. The landscape—the larger environment—offers a link between the designer and the public; it offers a way to capture local feelings and to understand local influences. No one who is really concerned about understanding the climatic forces that operate on buildings in his region is going to swallow wholly any architectural idiom that comes out of a magazine, or a school, or university. He is bound to modify that idiom to his own particular climate and to the needs of his people. Architects must turn away from the pages of the magazines, away from the award-winning exhibits, away from the inspirational documentation that surrounds all successful buildings and ask themselves what goes on in this particular spot where we live, what is the climate that surrounds us, what are the topographical influences, etc. I think that an awareness of one's own region and one's own geography can be the greatest antidote to the dreadful sameness that seems to be creeping out across the country.

#### A Question From The Audience—

How can we get architectural criticism, and where do we find people intelligent enough to do it?

#### Clay—

The question is based on a total misconception, and that misconception is that architecture is a subject that can be comprehended only by those who have gone through the approved 5 to 8 year routine. Architecture can be understood by people with comparatively short exposure to some of the basic principles involved. The mechanics of the architectural process are not overly complicated for the average man in the street to understand. I would go so far as to say that in 12 weeks at a good university, with the proper kind of instruction, an ordinary, intelligent journalist of reasonable academic background, and I do not mean Ph.D. background, could learn the dimensions in which architects operate and the processes out of which design comes. Once you learn the dimensions of what architecture is and what architects do, and then you learn the process by which architectural decisions are arrived at, you are over a great hump. Some of the arcane mysteries have been removed. There must also be some knowledge of history. I think that in 12 weeks you can give journalists a great understanding of the problems of architecture.

#### Hunter—

I have felt the architectural jury criticism not only of our own work by our own peers, but in the press, has been entirely too shallow in the area of regionalism. A building is judged not on where it went, but in terms of a philosophy that the particular jury or a particular critic is involved with. One of the criteria of judgment ought to be: where is the building and is it right for that place?

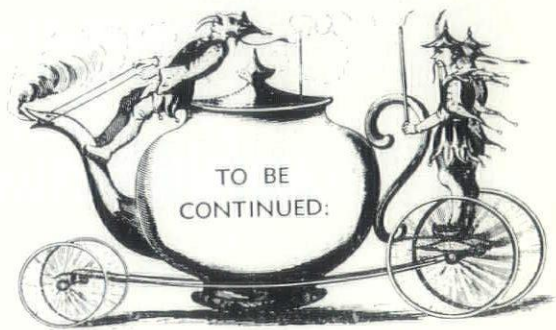
#### Clay—

First, let me say that since 1962 the AIA and various universities have sponsored regional seminars on the "Press and the Building of Cities." Local jour-

nalists have been invited to sit in, to listen to architects, to discuss architecture, to go out and look at buildings that have been evaluated by the man who built them or by a professional critic. The quality of architectural interpretation has gone sky high since 1962. The *Philadelphia Bulletin* has got a gal who never studied architecture, but she formed an alliance with a professor at Penn and he has guided her through buildings, and given her the references to articles and background books. Michele Osborn is now bringing, for the first time, to the great city of Philadelphia the quality of interpretive journalism.

Now to your second point. I could talk for an hour on the failure of architects, traditional architects, to look outside the building line, or property line. I was a judge on the competition for waterfront redevelopment for Cincinnati, and I was shocked that out of the 64 entries, magnificent exercises in 4 color and 3D, about half of them had not a single contour line on a 5 acre project. Now that is damned indefensible. Those men were absolutely incompetent. They did not appear to understand that the building must be related to the rather complex site which slanted in several directions and had varying flood levels.

I further believe that there are too many architects who attempt to design buildings for neighborhoods where they haven't had a chance to visit in great detail, where they have not analyzed the circulation flow of the neighborhood, and its social characteristics, if it is a housing project. These are in the number of things that must be considered in order to achieve a comprehensive design. This is outside the sphere, I think, of the operations of the typical architect confronted with a building. I have just gone through a process with Secretary Udall. He has a task force looking at the whole Potomac River Region and we have seen an ecological analysis of Washington, D. C. that is simply staggering in what it unfolds as the environmental background that every building built in or around Washington ought to have; namely, an understanding of the native and the introduced flora, and what grows where and why; what the drainage patterns are; why the land slopes in certain places and not in others; and why buildings do better in certain locations than in others. Well, this is an endless matter, but I do believe that this kind of deep awareness of the regional characteristics should pervade architectural education and the practice of architecture.





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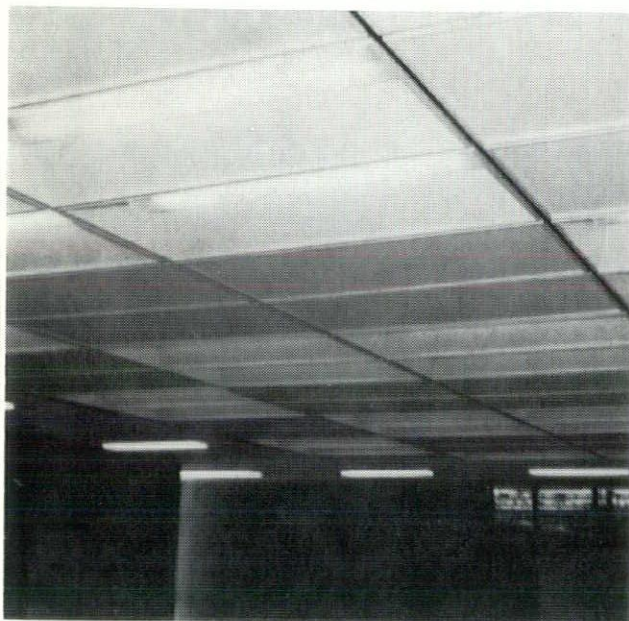
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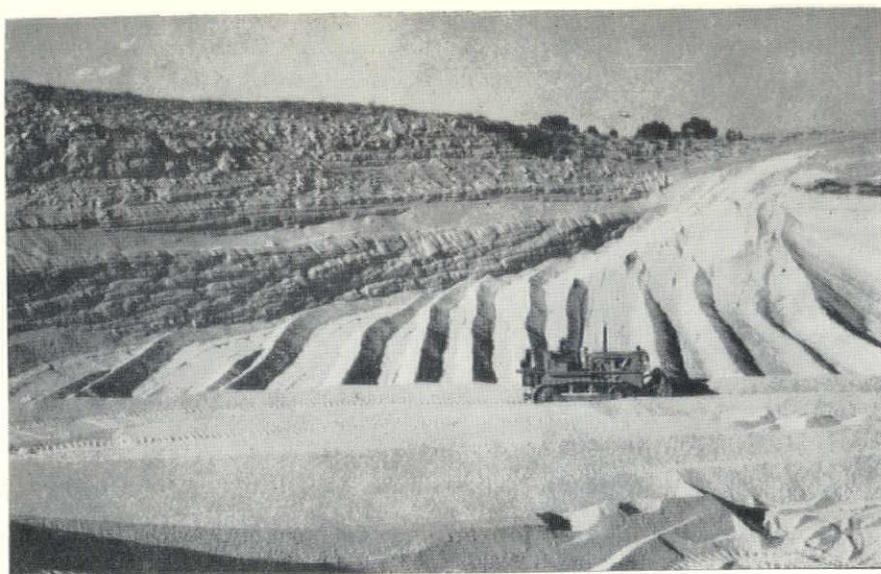
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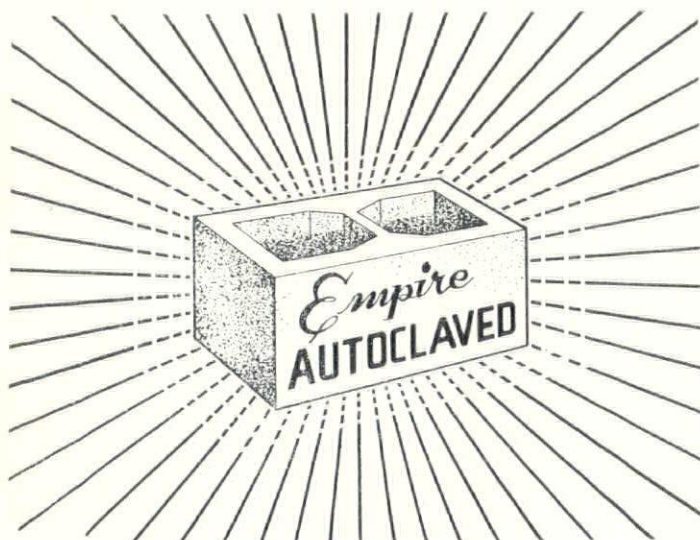




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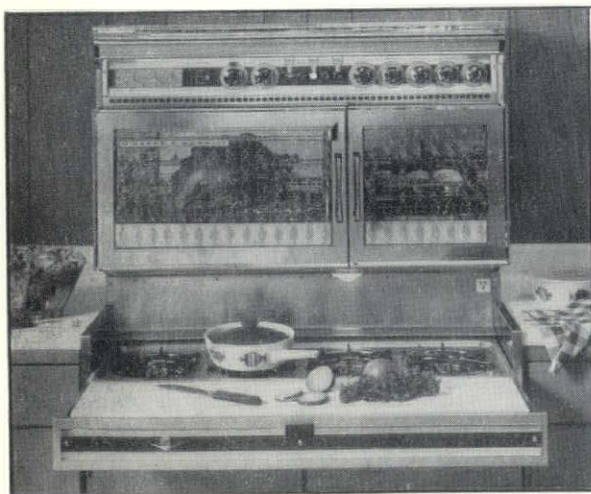
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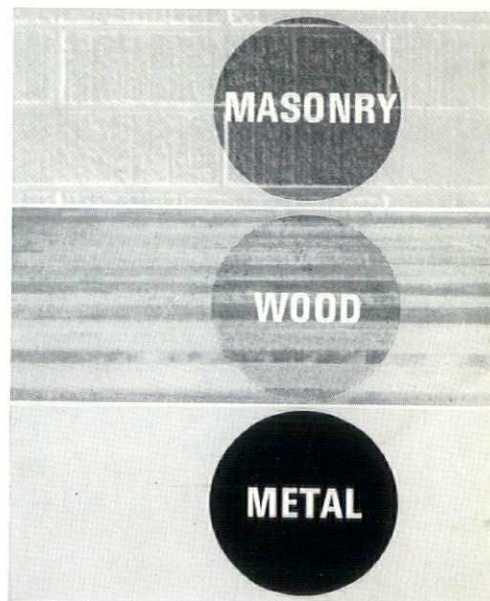
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